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THE MAGAZINE YOU CAN PLAY

GUITAR ONE TABS

SLIPKNOT Duality

LED ZEPPELIN The Ocean

RADIOHEAD Creep

DAVID LEE ROTH FEATURING STEVE VAI Yankee Rose

BILL FRISELL Straight, No Chaser

GEAR GIFTS

FOR THE HOLIDAYS

PAGE 70

AXES! AMPS! EFFECTS!

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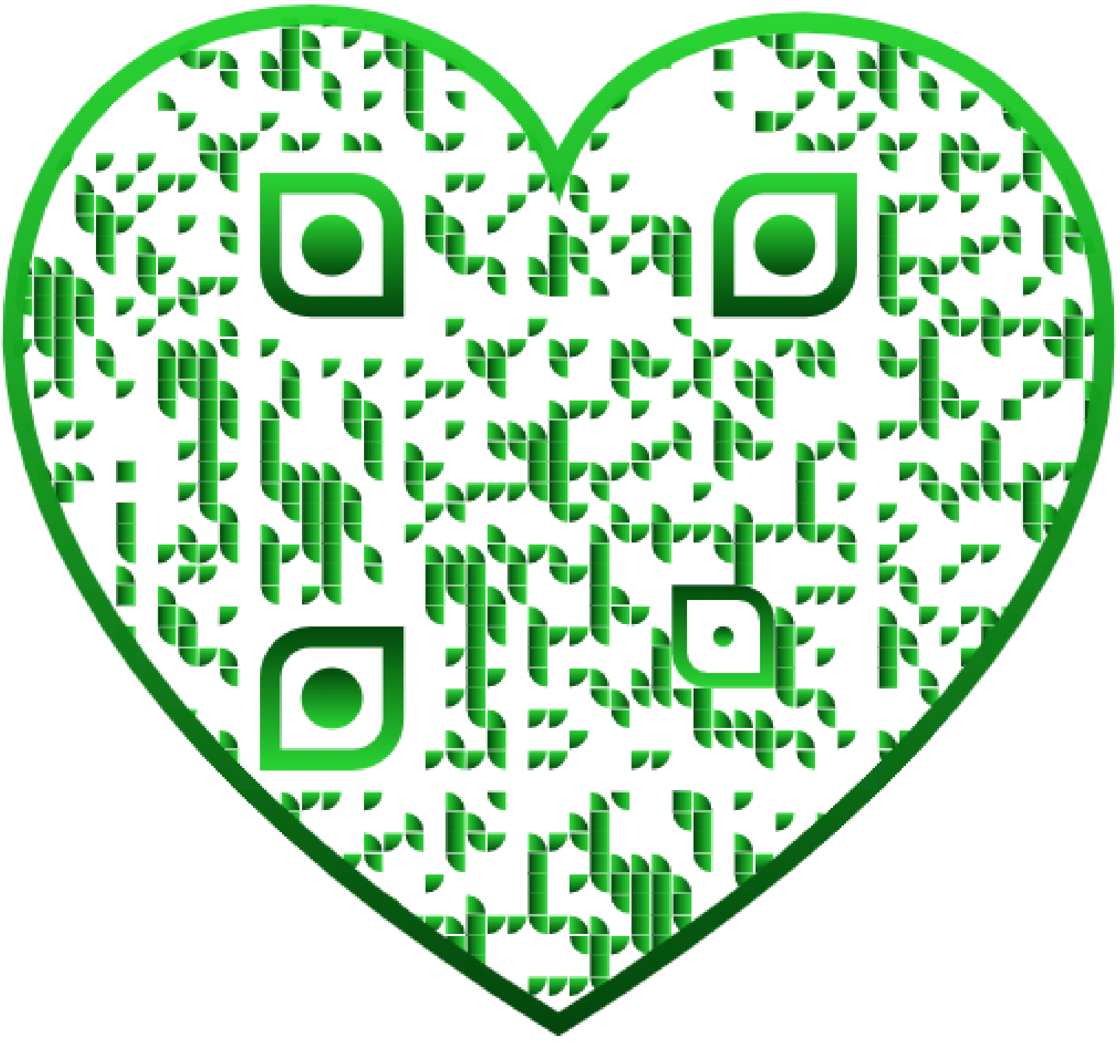

The Tones Between the Lines

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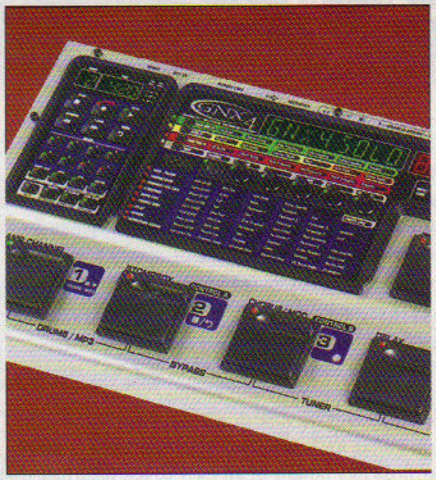


By Billy Clements

We often ask ourselves how we can incorporate different sonic textures into our music. Sometimes a slightly subliminal sound like the intro to Creep helps set the mood of the song. Or maybe an in your face tone like Jimmy Page's guitar work in The Ocean is more of what is needed. In either case, experimenting with these and the rest of the tones from this month's songs should assist in breathing new life into your songs.

I have to say that after using the new GNX4 for the last few months, I have only begun to tap into the many applications it has to offer. Not only does it feature the great modeling and effects available for getting this month's tones (online at www.digitech.com/guitarone), but it features a wealth of options for practicing and song creation.

One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s. Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that show you how to get the most out of your GNX4.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

SLIPKNOT "Duality"

Display Name: DUALITY

Chan One EQ	On	0.0	150	1150	4000	3
GeNetX	Chan 1	Rectfied	Vntg4x12	1	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	800	4000	0
Tone	Ch1 / Ch2	80 / 80	-5 / -2	4 / 5	4 / 4	65 / 65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

LED ZEPPELIN "The Ocean"

Display Name: OCEAN

Chan One EQ	On	0.0	150	2900	4050	0
GeNetX	Chan 1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2500	3200	0
Tone	Ch1 / Ch2	15 / 80	-5 / 0	9 / 10	5 / 8	82 / 69
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Studio	0	51	14	65
Exp Assign	Exp 1	Vol Pre	0	99	–	–

BILL FRISELL "Straight, No Chaser"

Display Name: NOCHASER

Chan One EQ	On	0.0	150	900	1850	0
GeNetX	Chan 1	Cleantub	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	2150	1600	0
Tone	Ch1 / Ch2	49 / 5	-12 / -9	12 / 8	6 / 2	69 / 85
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	Rodent	85	76	–	99
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Plate	0	78	0	31
Exp Assign	Exp 1	Vol Post	0	99	–	–

RADIOHEAD "Creep"

Display Name: CREEP

Chan One EQ	On	0.0	150	525	5750	0
GeNetX	Chan 1	Blackfac	Amer2x12	1	Crunch	Brit4x12
Chan Two EQ	On	0.0	150	1975	3700	7
Tone	Ch1 / Ch2	50 / 76	-7 / 0	-7 / 8	2 / 7	87 / 65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	37	0	–	–
Chorus/Mod	On	Tremolo	30	75	Sine	–
Delay	Off	–	–	–	–	–
Reverb	On	Spring	5	80	30	31
Exp Assign	Exp 1	Vol Pre	0	99	–	–

DAVID LEE ROTH "Yankee Rose"

Display Name: YANKEE

Chan One EQ	On	0.0	150	2000	4750	0
GeNetX	Chan 1	Mdrngain	Brit4x12	1	Mdrngain	Brit4x12
Chan Two EQ	On	0.0	150	1900	5275	12
Tone	Ch1 / Ch2	99 / 99	-10 / -7	9 / 6	8 / 6	57 / 65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	On	Cry	99	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	20	0	–	–
Chorus/Mod	Off	Flanger	12	35	40	16
Delay	Off	Mono	835	15	59	44
Reverb	On	Hall	10	0	33	18
Exp Assign	Exp 1	Vol Pre	0	99	–	–

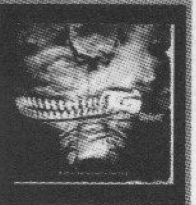
DigiTech. The Power to Create

"Duality" Slipknot

By Dale Turner

Not so long ago, Slipknot seemed doomed to be a mere footnote to the newfound success of Stone Sour, a mainstream rock outfit fronted by then apparent ex-members of Slipknot Corey Taylor (voice) and Jim Root (guitar). Contributing to the 'Knot's seeming demise were lackluster sales of *Iowa* (it sold roughly half as well as the band's 1.6 million–selling debut), unresolved personal conflicts between band members, and post-9/11 public sensitivity. In fact, it appeared that Slipknot were on the verge of becoming the latest novelty act to slip into obscurity.

But with *Vol. 3: (The Subliminal Verses)*, Slipknot prove they're much more than nine mask-wearin' dudes from Iowa who play vulgar metal. Marketed with the words "Forget what you know about Slipknot," the group's crushing yet surprisingly melodic new disc possesses a depth light years beyond the one-dimensional bludgeoning of its predecessors. Let's examine this promising new disc's drop-D (tuned down 1-1/2 steps) lead single, "Duality."



ALBUM
Vol. 3: (The Subliminal Verses)
(Roadrunner)

THE ALTERNATE PICKING

Given the staggering picking chops that Jim Root and Mick Thomson exhibited in their recent Guitar School (SEPT/04), both guitarists obviously spent much time polishing their plectrums during their formative years. Throughout the verses of "Duality," the two guitarists use *alternate picking* (a continuous alternation between down/up strokes) to rip through 16th notes at the blistering pace of 146 beats per minute. Seem impossible? Well then, let's break it down. Physically speaking, alternate-picking four evenly spaced notes per beat (16th notes) is similar to playing eighth notes at the same tempo and using only repeated downstrokes. (The riffs during the chorus are played as such [**Fig. 1A**].) To make the leap from eighth-note downstrokes to alternate-picked 16ths at this tempo, simply pick the string again, striking it with an upstroke in between your fast-paced downstrokes [**Fig. 1B**]. In the end, the speed at which your pick hand moves (in either of the previous figures) stays the same. Meanwhile, **Fig. 2** provides an exercise that might help you get the timing/synchronization together for the *triple picking*—changing notes every three attacks—that Root and Thomson use to get this riff's unpredictable sound. For good measure, try this exercise on all six strings.

THE PINCH HARMONICS

At key points in the song's post-chorus and bridge riffs (Rhy. Fig. 1), Root and Thomson unload some Zakk Wylde– and Dimebag Darrell–inspired *pinch harmonics*—a pick-hand technique that generates a squealing harmonic overtone, along with the fretted note's regular pitch. Indicated by a "P.H." between notation and tab staves, pinch harmonics result from bringing the outside edge of the pick hand's thumb (the fleshy part closest to the strings) lightly in contact with a string on the follow-through of the attack, a millisecond after that string has been picked with a downstroke. In metal, this technique is often used on the lowest strings and inflected with raunchy bends and heavy vibrato.

If you have trouble reproducing this effect, try "pinching" the pick between your index finger and thumb, squeezing it as close to the pick's tip as possible. This should naturally put the fleshy part of your pick hand's thumb in a close enough proximity to the guitar's strings, facilitating the desired overtones. And, funny enough, this "pinching" approach is also what led to the creation of the technique's name. Now, start squealin', you maggots!

Figs. 1A–B

All figures: drop D tuning, down 1½ steps: (low to high) B–F♯–B–E–G♯–C♯

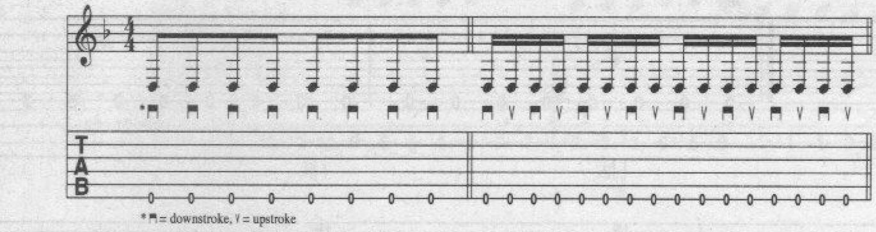
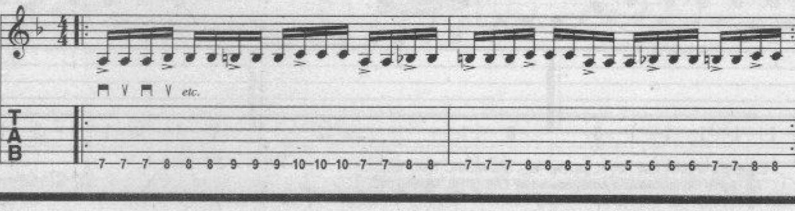


Fig. 2



TONE ZONE
GUITARS 1–4: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 7/7/8

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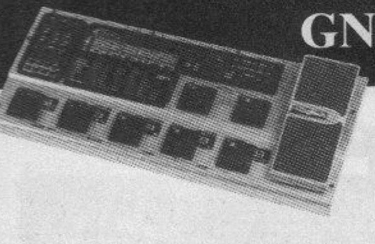


DUALITY

As Recorded by Slipknot

(From the Roadrunner Recording VOL. 3: [THE SUBLIMINAL VERSES])

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson

Lyrics

Pre-Chorus
I push my fingers into my eyes.

Chorus 1
It's the only thing that slowly stops the ache,
But it's made of all the things I have to take.
Jesus, it never ends, it works its way inside
If the pain goes on.

Verse 1
I have screamed until my veins collapsed.
I've waited last, my time's elapsed.
Now all I do is live with so much hate.
I've wished for this, I've bitched at that,
I've left behind this little fact:
You cannot kill what you did not create.
I've gotta say what I've gotta say,
And then I swear I'll go away.
But I can't promise you'll enjoy the noise.
I guess I'll save the best for last.
My future seems like on big past,
You'll live with me 'cause you left me no choice.

Chorus 2
It's the only thing that slowly stops the ache.
If the pain goes on,
I'm not gonna make it!

Verse 2
Put me back together
Or separate the skin from bone.
Leave me all the pieces,
And then you can leave me alone.
Tell me the reality is better than the dream.
But I found out the hard way,
Nothing is what it seems!

Chorus 3 & 4
It's the only thing that slowly stops the ache,
But it's made of all the things I have to take.
Jesus, it never ends, it works its way inside.
If the pain goes on,
I'm not gonna make it!

Bridge
All I've got, all I've got is insane!

Drop D tuning, down 1½ steps:
(low to high) B–F♯–B–E–G♯–C♯

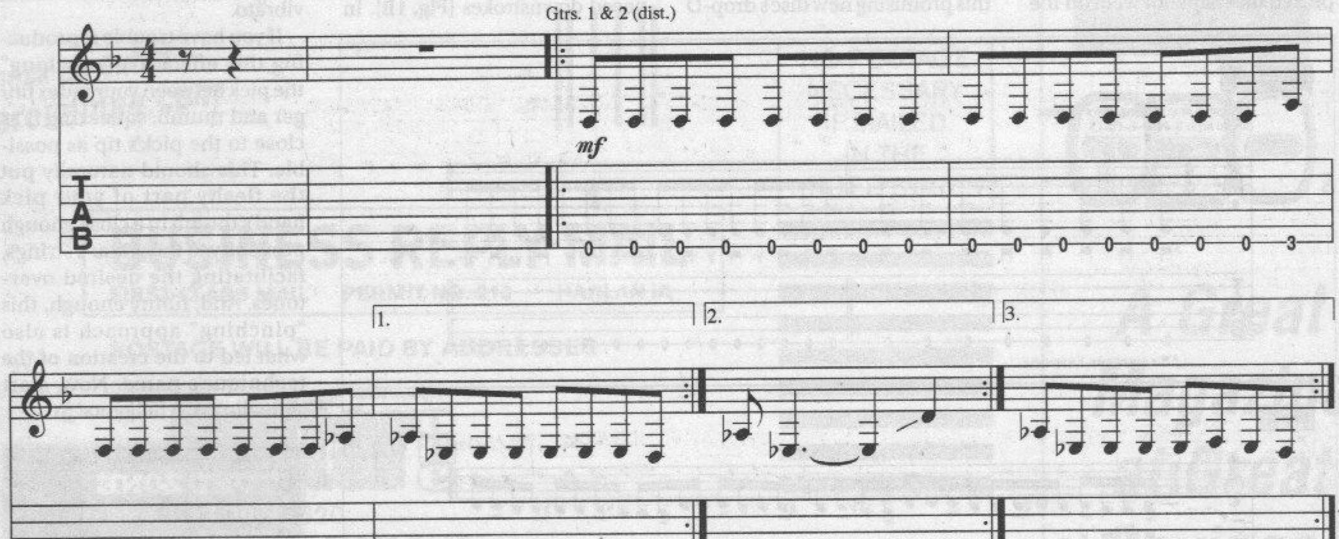
Pre-Chorus

Fast ♩ = 196

0:02
Chorus 1

N.C.

Gtrs. 1 & 2 (dist.)



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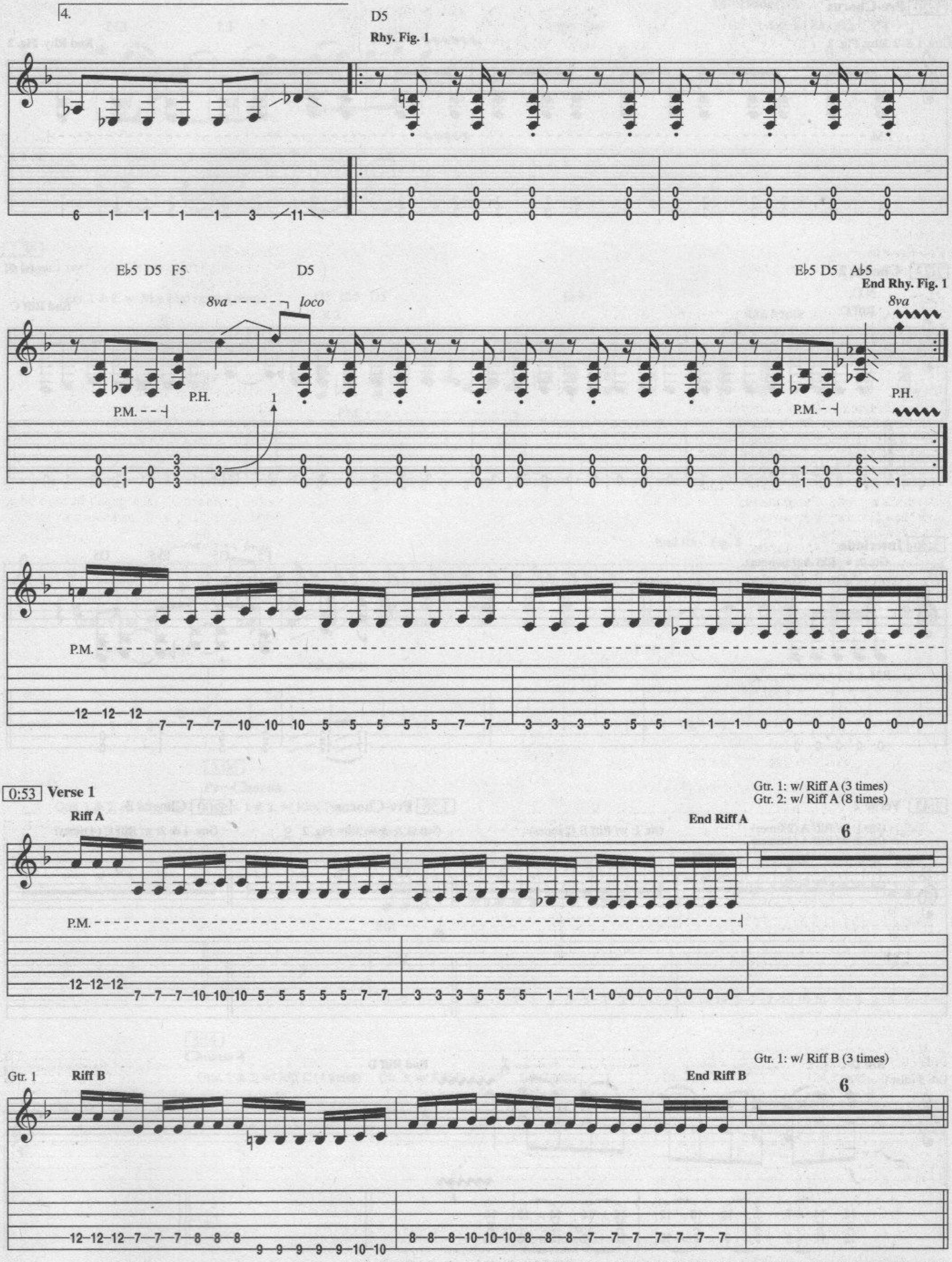

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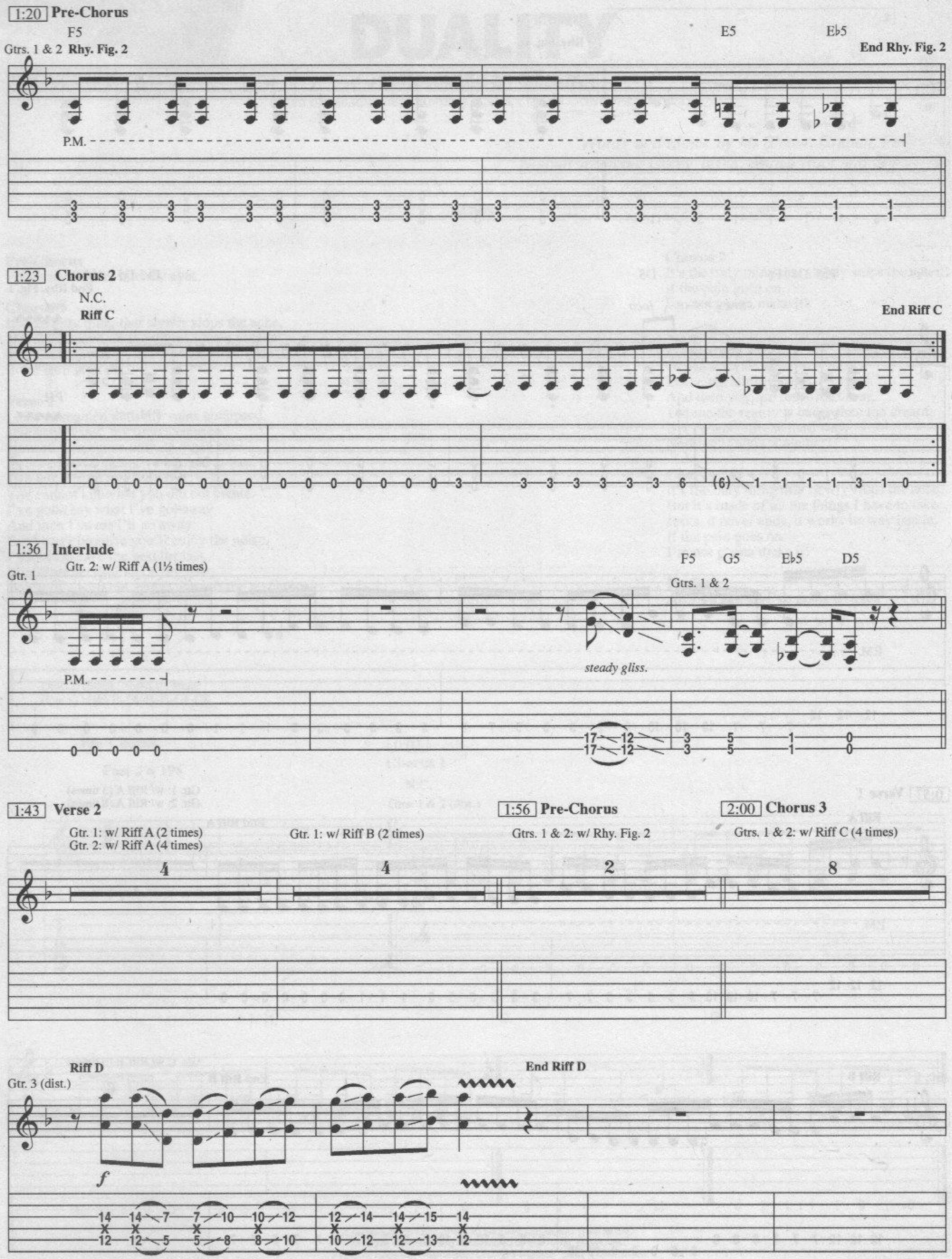

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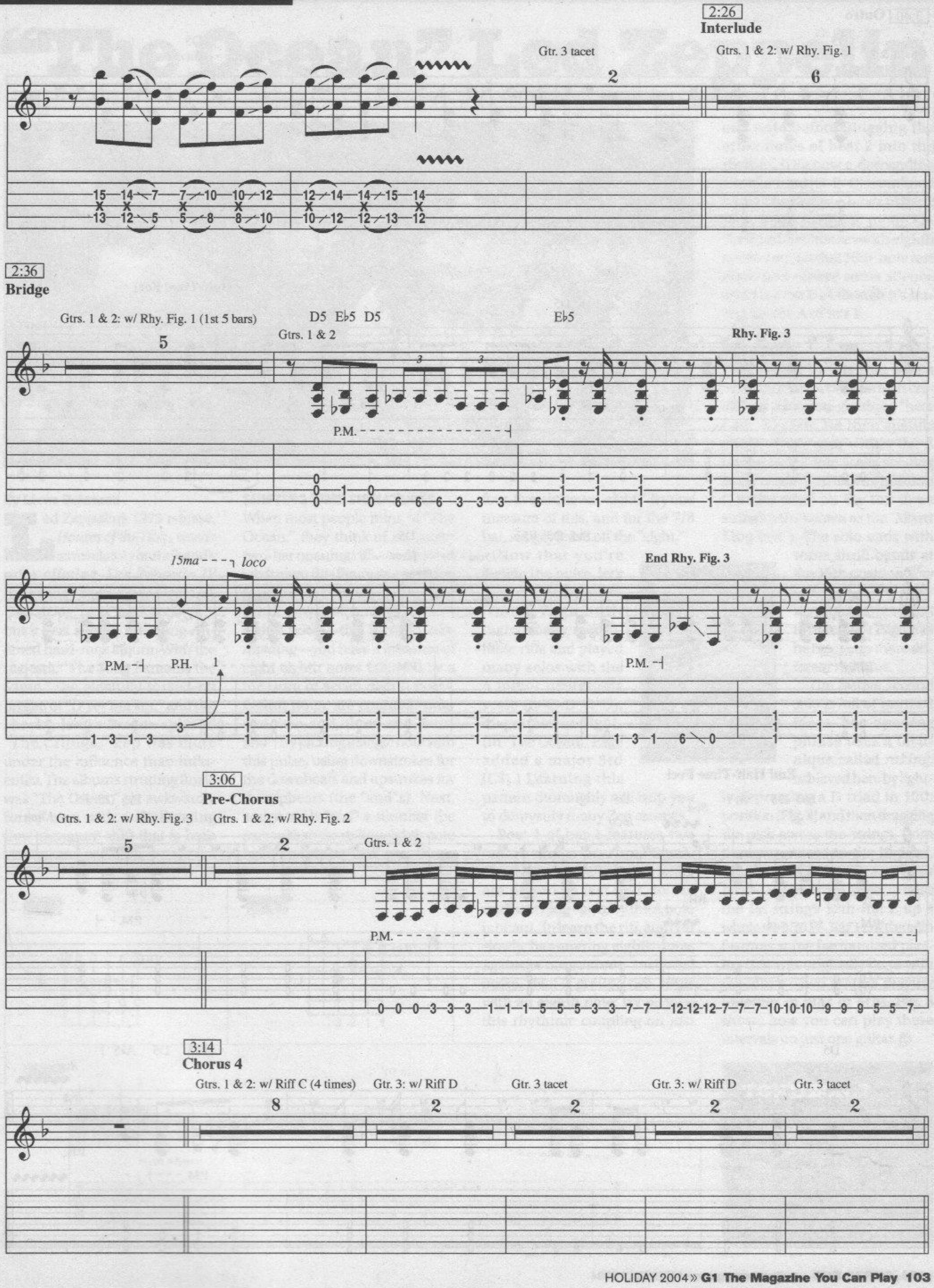

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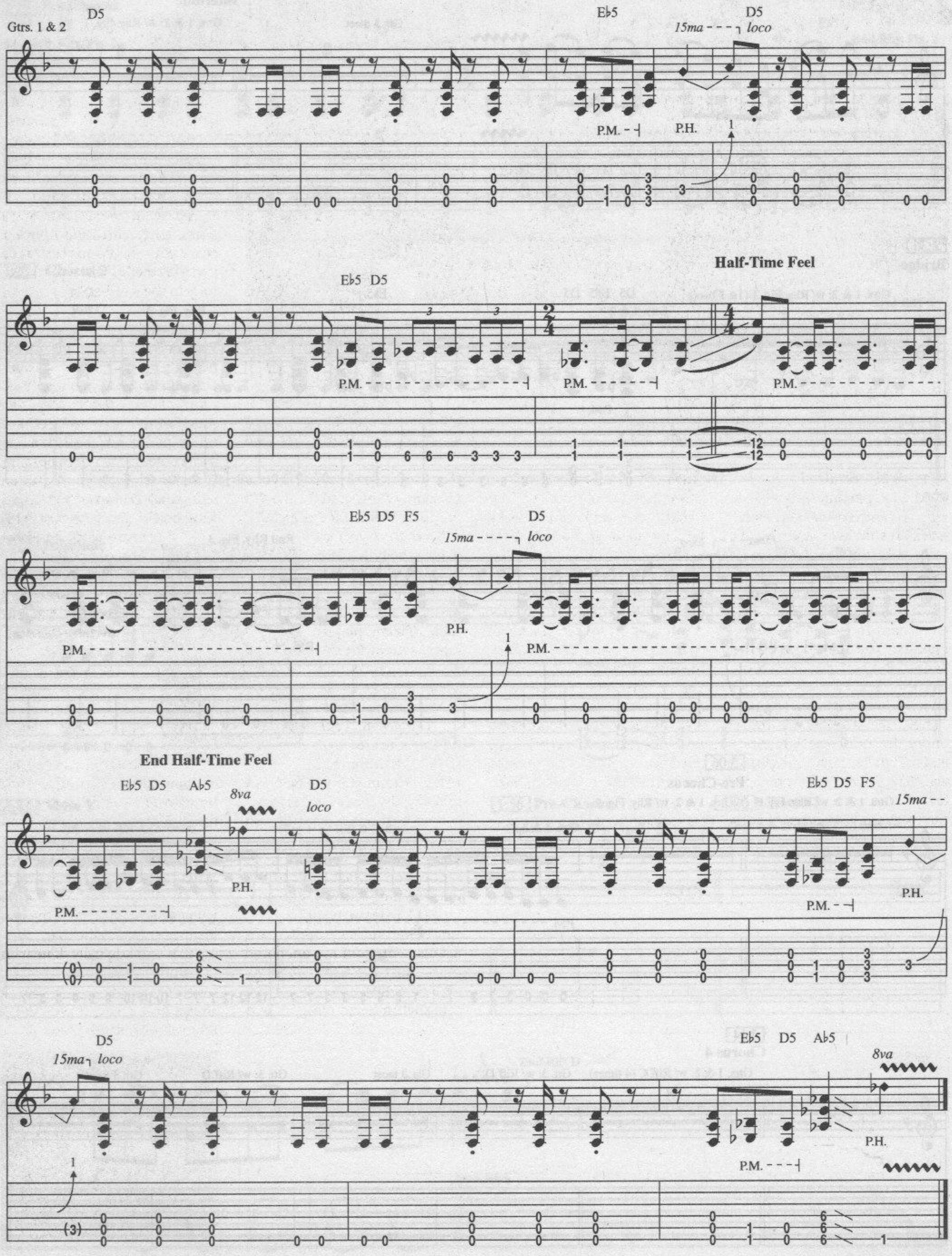
Duality

3:40 **Outro**



"The Ocean" Led Zeppelin

By Lorne Behrman

Led Zeppelin's 1973 release, *Houses of the Holy*, wasn't as revelatory as the band's prior offering, *Led Zeppelin IV* (featuring "Stairway to Heaven," "Black Dog," and "Rock and Roll"), but it was a loud, fun, song-oriented hard-rock album. With the majestic "The Song Remains the Same," the gleefully tossed-off reggae of "D'yer Ma'ker," and the cheeky, James Brown–spirited "The Crunge," Zep was more under the influence than influential. The album's strutting finale was "The Ocean," an awkwardly funky tune with a challenging time-signature shift that is both visceral and cerebral.

SHIFTING TIME SIGNATURES

When most people think of "The Ocean," they think of its quirky two-bar opening riff—and part of what gives this figure its stuttering feel is a shift from 4/4 to 7/8. If you break down each measure into eighth notes—this is called *subdividing*—you have a measure of eight eighth notes followed by a measure of seven eighth notes. Eighth notes are counted "one-and, two-and, three-and, four-and"; try picking a single note with this pulse, using downstrokes for the downbeats and upstrokes for the upbeats (the "and"s). Next, assign each "and" a number (be sure to keep the rolling eighth note feel); this yields "one-two, three-four, five-six, seven-eight." Try one measure of this, and for the 7/8 bar, simply leave off the "eight."

Now that you're feeling the pulse, let's dissect this nifty riff. Jimmy Page built many, many memorable riffs and played many solos with the A minor pentatonic scale (A–C–D–E–G), diagramed in **Fig. 1**. (In "The Ocean," Page added a major 3rd [C♯].) Learning this pattern thoroughly will help you to demystify many Zep classics.

ALBUM
Houses of the Holy
(Atlantic)

Beat 1 of bar 1 features two rapid hammer-ons, from G to A. These G notes, called *grace notes*, are played so fast that, to the undiscerning ear, only the A note is heard. To learn the riff, start off slowly, hammering eighth notes against a metronome-anchored pulse. Beat 2 groups two 16ths with an eighth note; try playing this rhythmic coupling on just one note before plugging the other notes of beat 2 into the rhythm. (Dig how a descending C major triad [G–E–C] is outlined here.) The first two beats of bar 2 form a hip rhythmic motif. On the final beat (the seventh eighth note), don't let that 16th-note rest scare you—leave some silence and play the E as though it's setting up the A of bar 1.

THE SOLOS

Page enters his first solo with a honking unison bend, which creates an attention-grabbing "here I am" clamor. He then spends much of this solo within the A minor pentatonic scale, stealing some notes from an 8th-position C major triad on the top three strings (also known as the "Albert King box"). The solo ends with some shrill bends at the 15th position. Pay attention to the shifting time feels here, and to how facile Page is as he navigates these different rhythms.

The festive second solo is full of inspired ideas. The opening phrase uses a technique called *raking*, achieved here by lightly depressing a D triad in 10th position [**Fig. 2**] and then dragging the pick across the strings, from the lowest note to the highest. This rake is followed by a *targeted bend*—use your 3rd finger to raise the 1st string's 12th-fret E up a whole step, to F♯. Bar 11 of the solo features some harmonized playing that was originally done with overdubs—two guitars playing together in 6ths or 5ths. **Fig. 3** shows how you can play these intervals on just one guitar.

Fig. 1

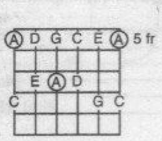


Fig. 2

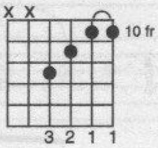
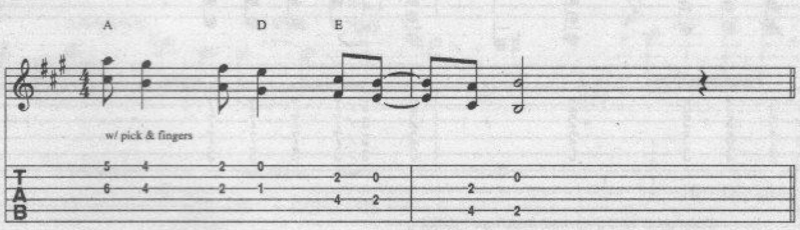
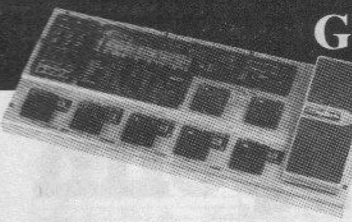


Fig. 3



TONE ZONE

GUITARS 1–6: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 8/7/4
FX: Fuzz pedal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THE OCEAN

As Recorded by Led Zeppelin

(From the Atlantic Recording HOUSES OF THE HOLY)

Words and Music by John Bonham, John Paul Jones, Jimmy Page and Robert Plant

TRACK 54 ON THE CD

Lyrics

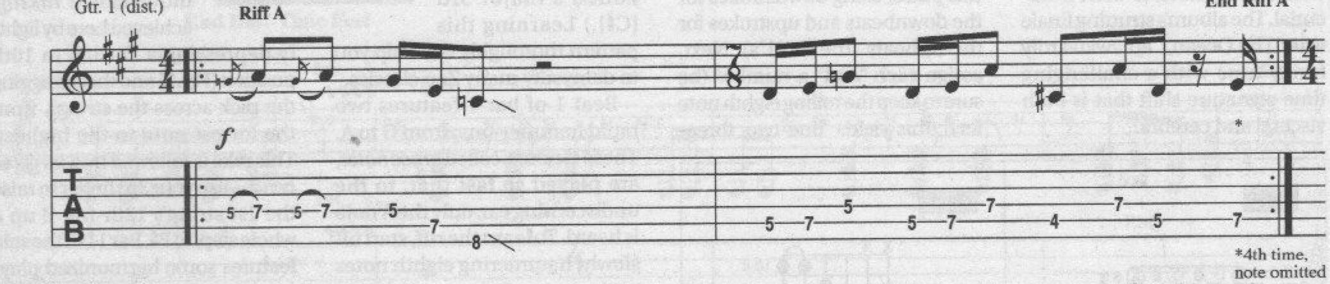
Verse 1
Singing in the sunshine, laughing in the rain.
Hitting on the moonshine, rocking in the grain.
Got no time to pack my bag, my foot's outside the door.
I got a date, I can't be late for the High Hopes Haila Ball.

Verse 2
Singing to an ocean, I can hear the ocean's roar.
Play for free, play for me and play a whole lot more, more.
Singing 'bout the good things and the sun that lights the day.
I used to sing on the mountains, has the ocean lost its way?

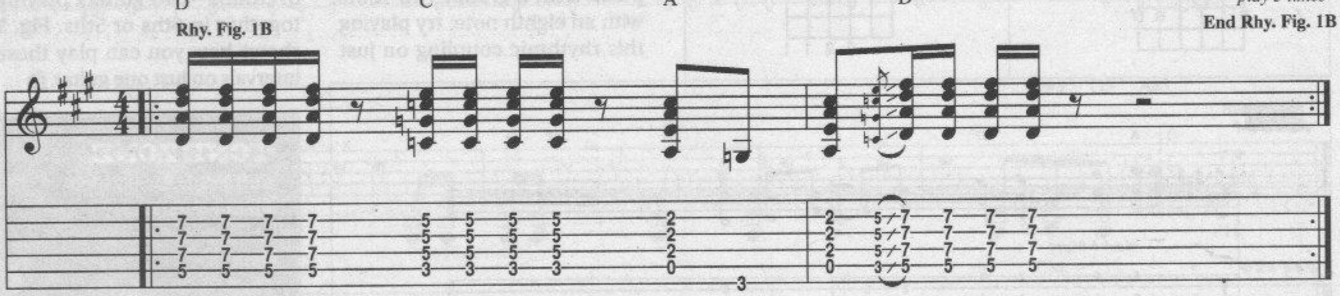
Verse 3
Sitting around, singing songs till the night turns into day.
Used to sing to the mountains, but the mountains washed away.
Now I'm singing all my songs to the girl who won my heart.
She is only three years old and it's a real fine way to start.

Intro

Moderate Rock ♩ = 88



0:20 **Verse 1**



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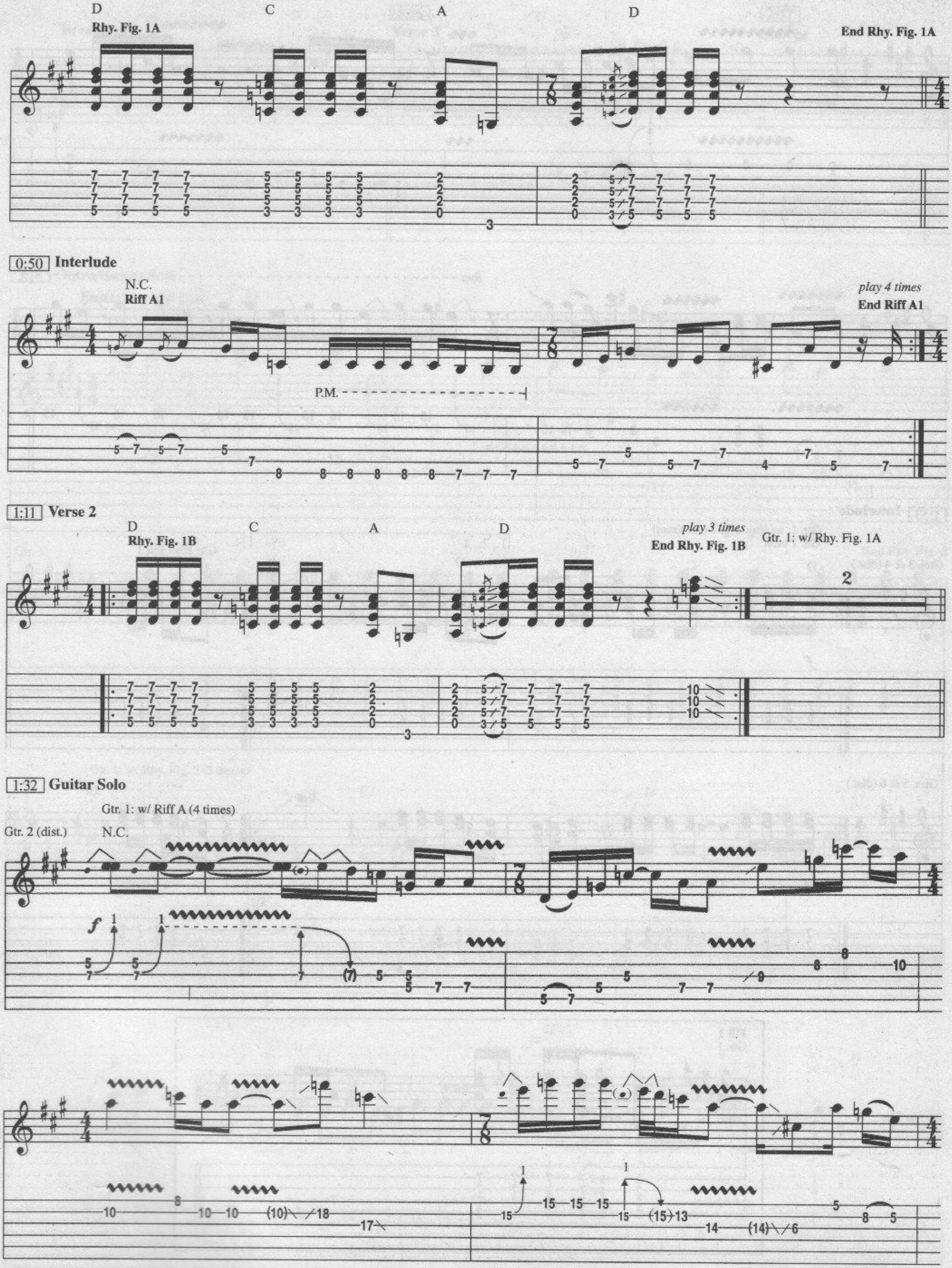

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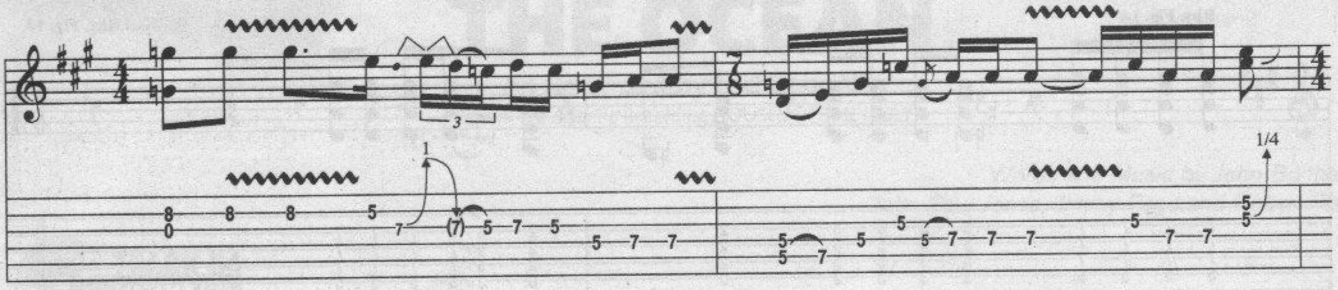
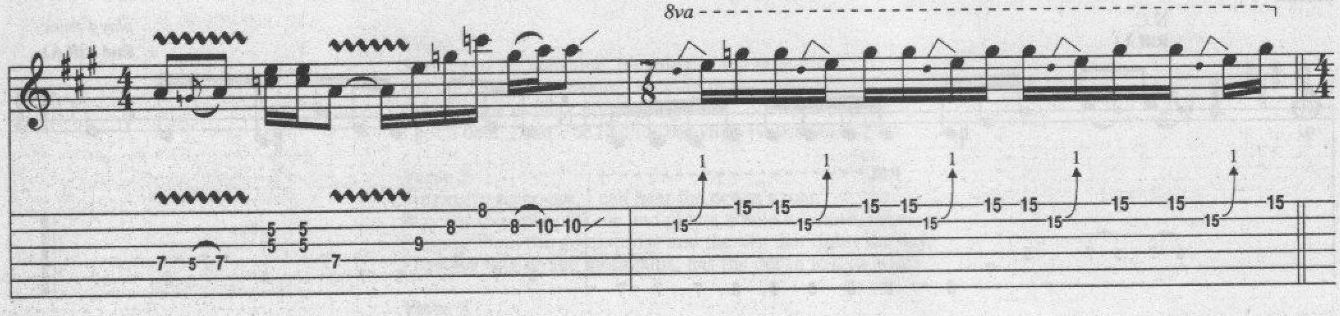
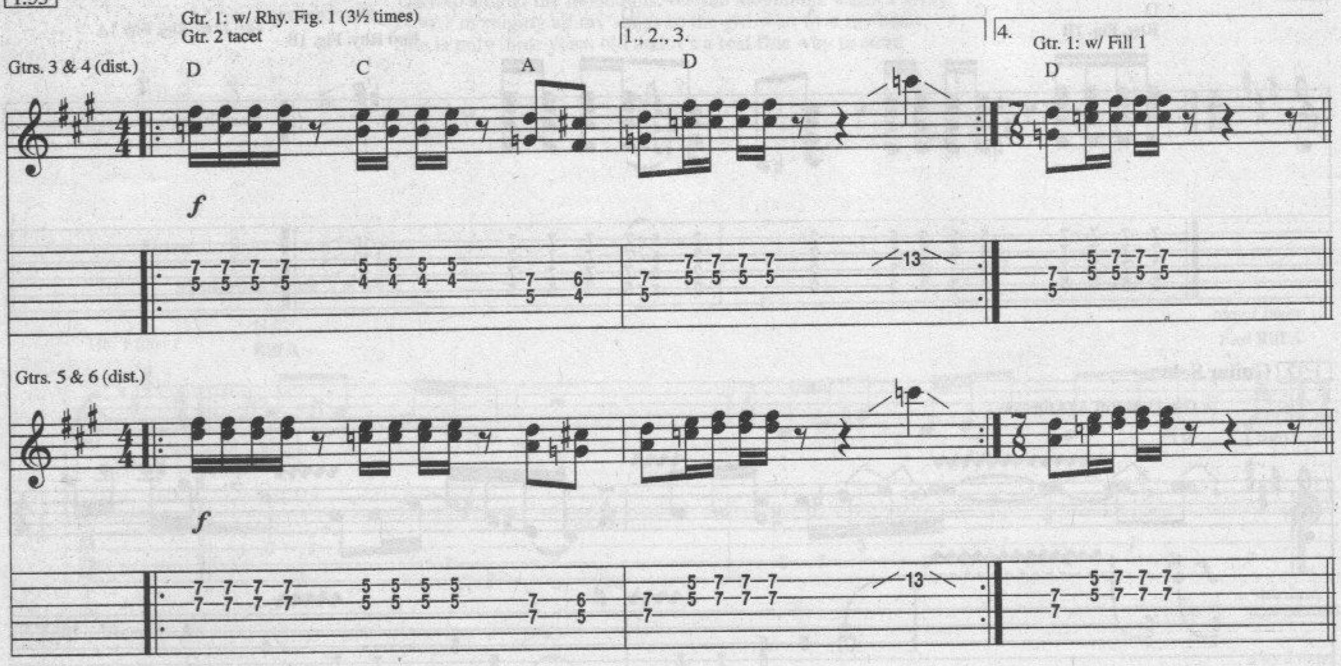
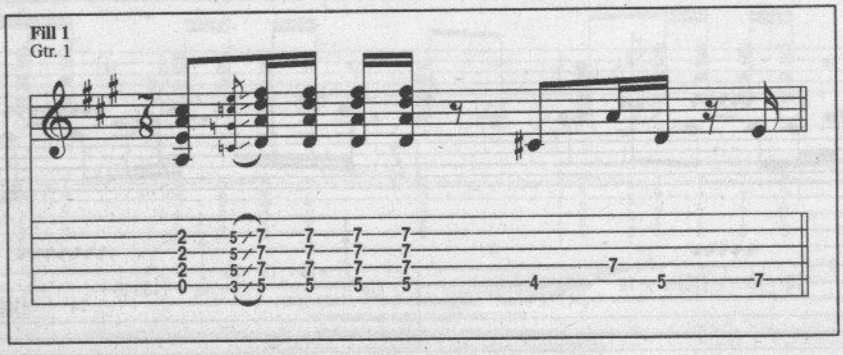
The Ocean





1:53 **Interlude**





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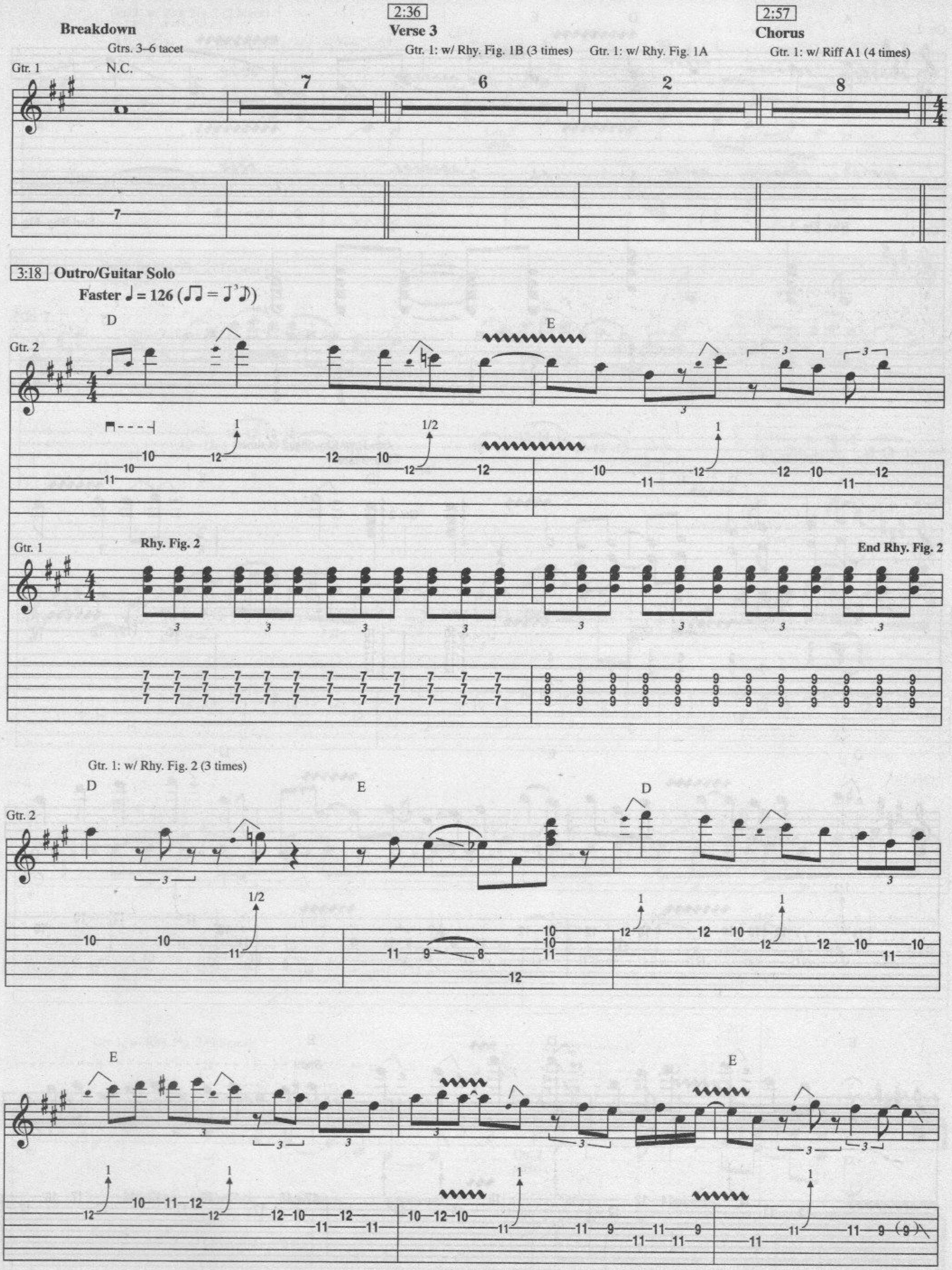

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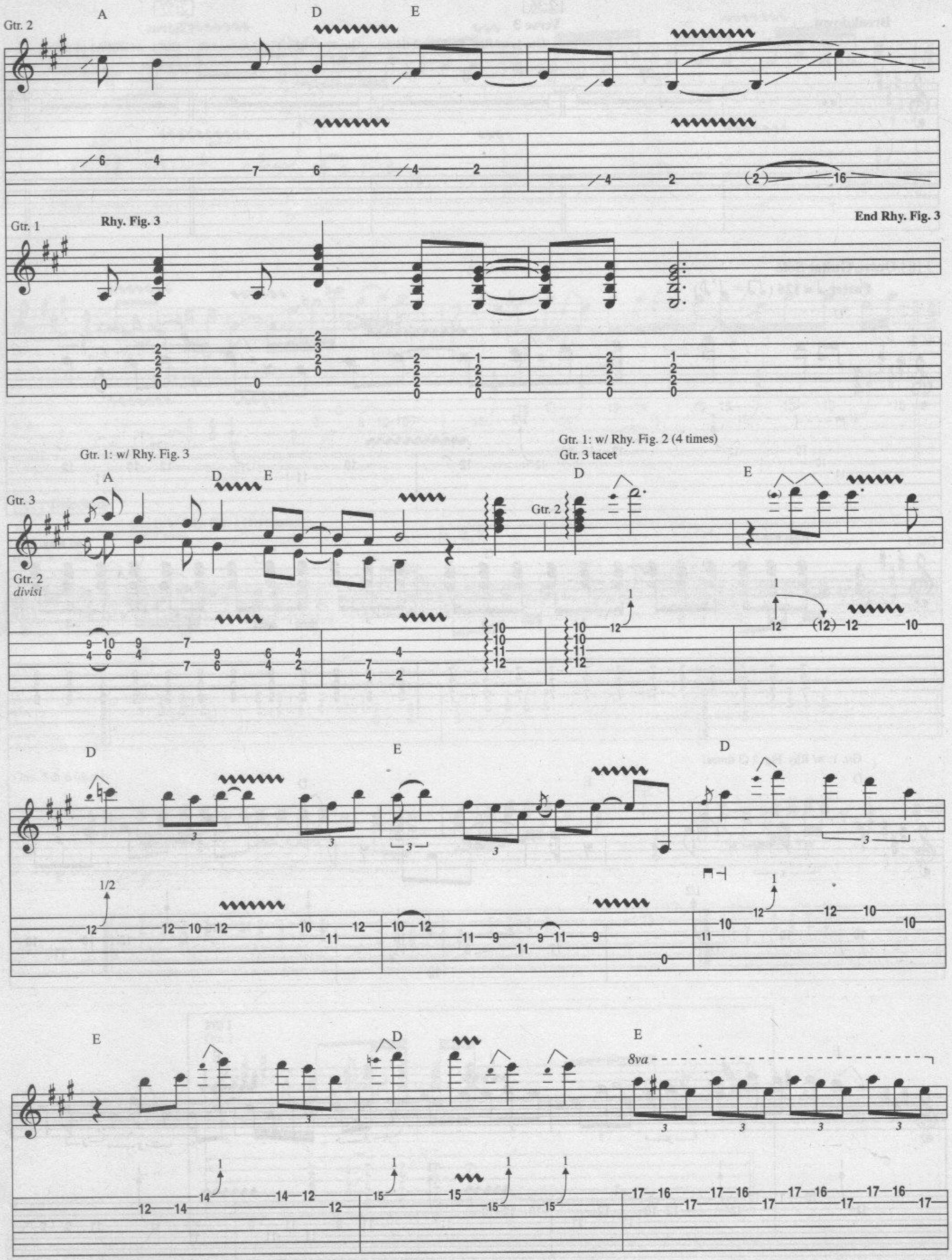

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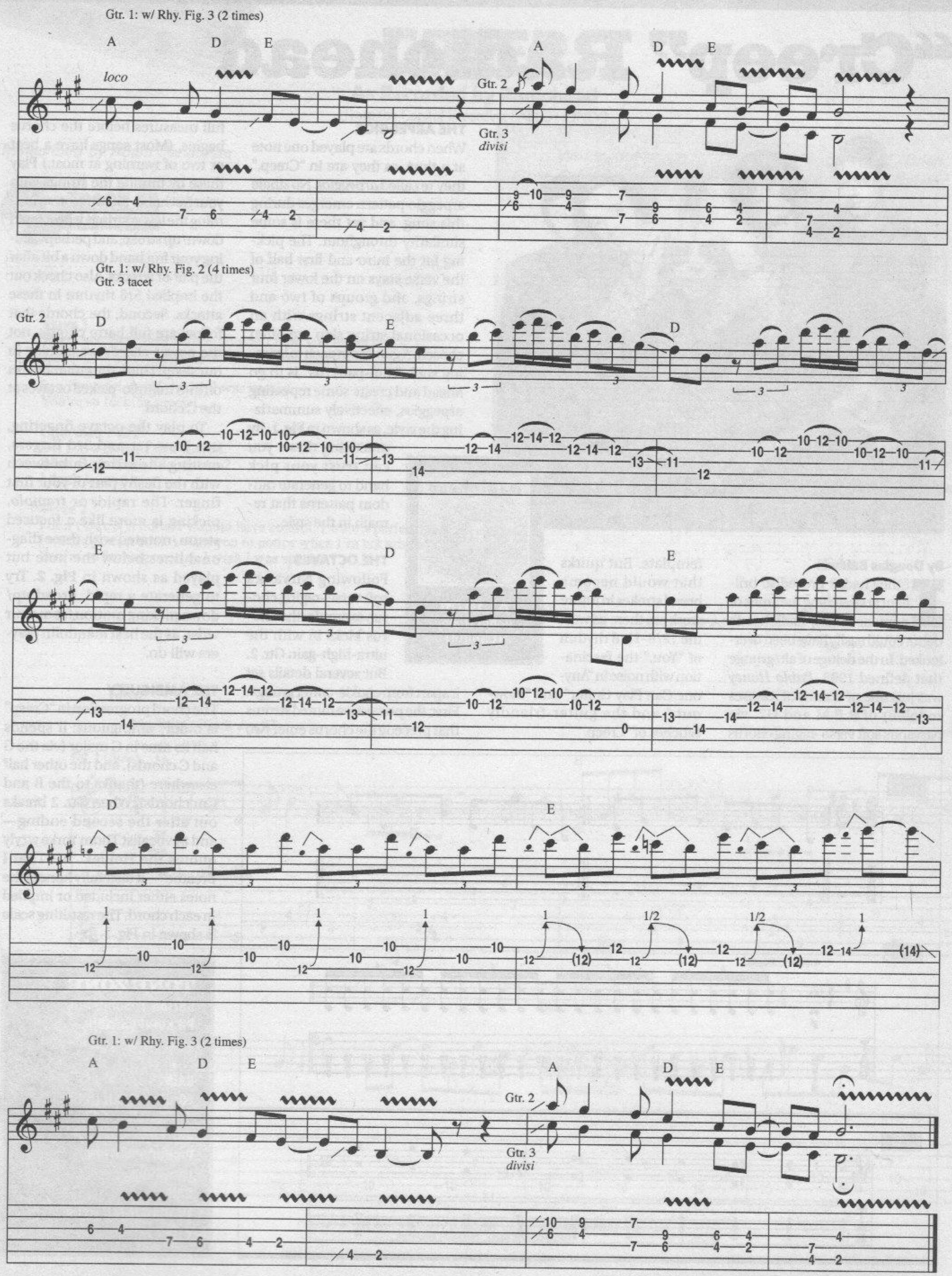
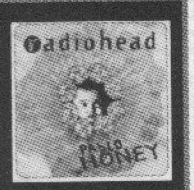


"Creep" Radiohead



ALBUM
Pablo Honey
(Capitol)

By Douglas Baldwin

If they hadn't proved so brilliant at stretching the limits of popular music, Radiohead's debut could easily have been overlooked. In the deluge of alt/grunge that defined 1993, *Pablo Honey* was just one of dozens of releases redolent of R.E.M and U2, via Nirvana's soft verse–raging chorus template. But quirks that would become broad strokes in future work are there as well: the 12/8–11/8 rhythm of "You," the fascination with noise in "Anyone Can Play Guitar" and "Blow-out," and the guitar-friendly touches of "Creep."

THE ARPEGGIOS

When chords are played one note at a time, as they are in "Creep," they're called *arpeggios*. No single arpeggio pattern emerges during this song, and yet there is some similarity throughout. The picking for the intro and first half of the verse stays on the lower four strings, and groups of two and three adjacent strings with an occasional string skip are often chosen. A good approach to learning such "non-patterns" is to go ahead and create some repeating arpeggios, effectively summarizing the style, as shown in **Fig. 1**. By practicing these, you can trust your pick hand to generate random patterns that remain in the style.

THE OCTAVES

Following Nirvana's soft verse–raging chorus example, the chorus kicks in with the ultra-high-gain Gtr. 2. But several details set it apart from cookie-cutter grunge. First, the percussive muted strums that precede the chorus enter two full measures before the chorus begins. (Most songs have a beat or two of warning at most.) Play these by muting the strings with your fret hand, focusing on strumming the lower strings with a rapid down/up stroke, and perhaps sliding your fret hand down a bit after the pair of attacks. Also check out the implied 5/8 rhythm in these attacks. Second, the chords that follow are full barre chords, not the power chords we all play in our sleep. Third, the guitar breaks off into tremolo-picked octaves at the C chord.

To play the octave fingering, use your 1st and 3rd fingers, muting the string in between with the fleshy part of your first finger. The rapid, or *tremolo*, picking is more like a focused strum, notated with three diagonal lines below the note but played as shown in **Fig. 2**. Try to generate a rapid, broad up/down picking motion from your wrist, as the best mandolin players will do.

THE AMBIGUITY

The chord progression in "Creep" is mildly ambiguous: it spends half its time in G major (via the G and C chords), and the other half elsewhere (thanks to the B and Cm chords). When Gtr. 2 breaks out after the second ending—and as vocalist Thom Yorke wryly quotes the Hollies' "Air That I Breathe"—it tastefully honors the notes either included or implied in each chord. The resulting scale is shown in **Fig. 3**.

TONE ZONE
GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge and Neck
GAIN: 3
EQ: Bass/Mid/Treble: 5/5/5
GUITAR 2: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 9
EQ: Bass/Mid/Treble: 9/7/5

Fig. 1

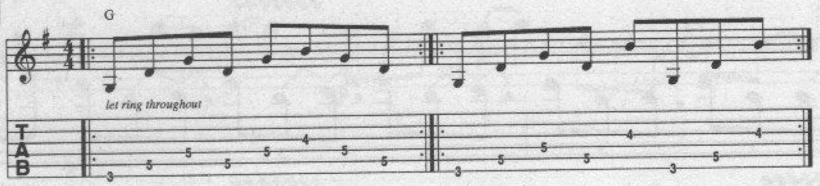


Fig. 2

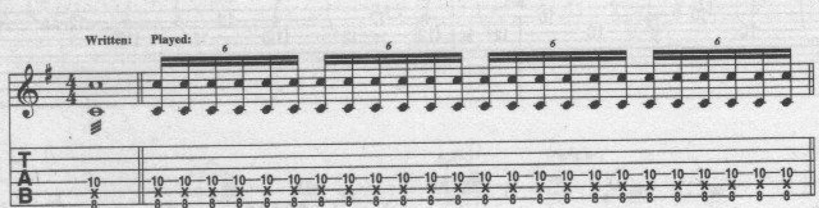
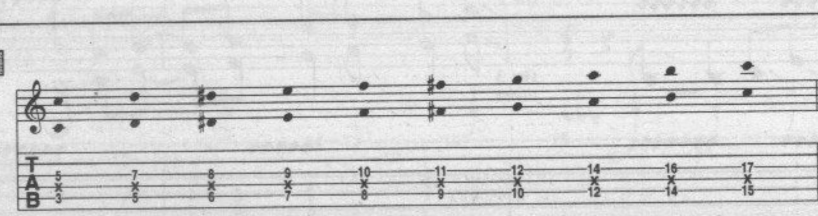
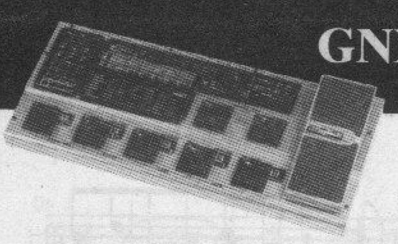


Fig. 3

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CREEP

As Recorded by Radiohead

(From the Capitol Recording PABLO HONEY)

Transcribed by Adam Perlmutter

Words and Music by Thomas Yorke, Edward O'Brien, Colin Greenwood, Jonathan Greenwood and Philip Selway

TRACK 55 ON THE CD

Lyrics

Verse 1
When you were here before, couldn't look you in the eye.
You're just like an angel, your skin makes me cry.
You float like a feather
In a beautiful world. I wish I was special,
You're so fucking special.

Choruses 1 & 3
But I'm a creep, I'm a weirdo.
What the hell am I doing here?
I don't belong here.

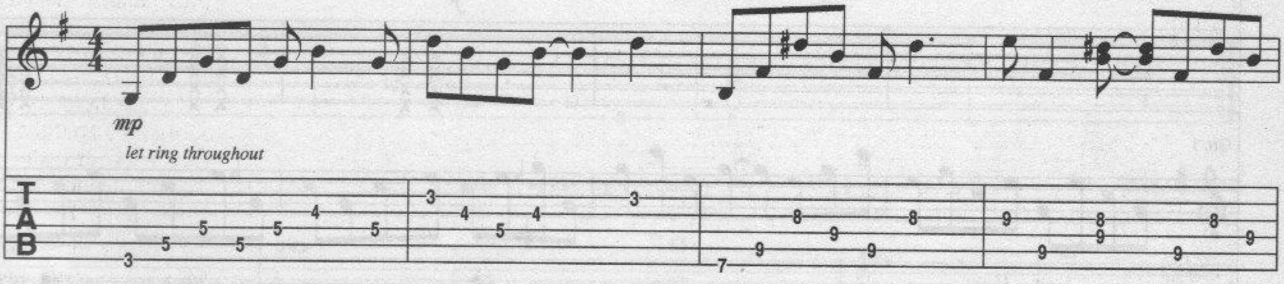
Verse 2
I don't care if it hurts, I want to have control. I want a perfect body,
I want a perfect soul. I want you to notice when I'm not around.
You're so fucking special, I wish I was special.

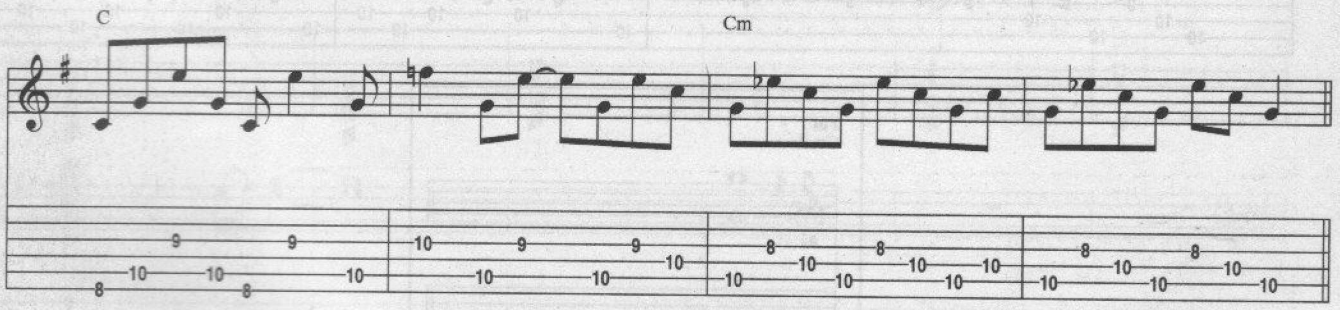
Chorus 2
But I'm a creep, I'm a weirdo .
What the hell am I doing here?
I don't belong here, oh, oh.
She's running out again,
She's running out, she run, run, run, run, run.

Verse 3
Whatever makes you happy,
Whatever you want.
You're so fucking special, I wish I was special.

Intro

Moderate Rock ♩ = 92





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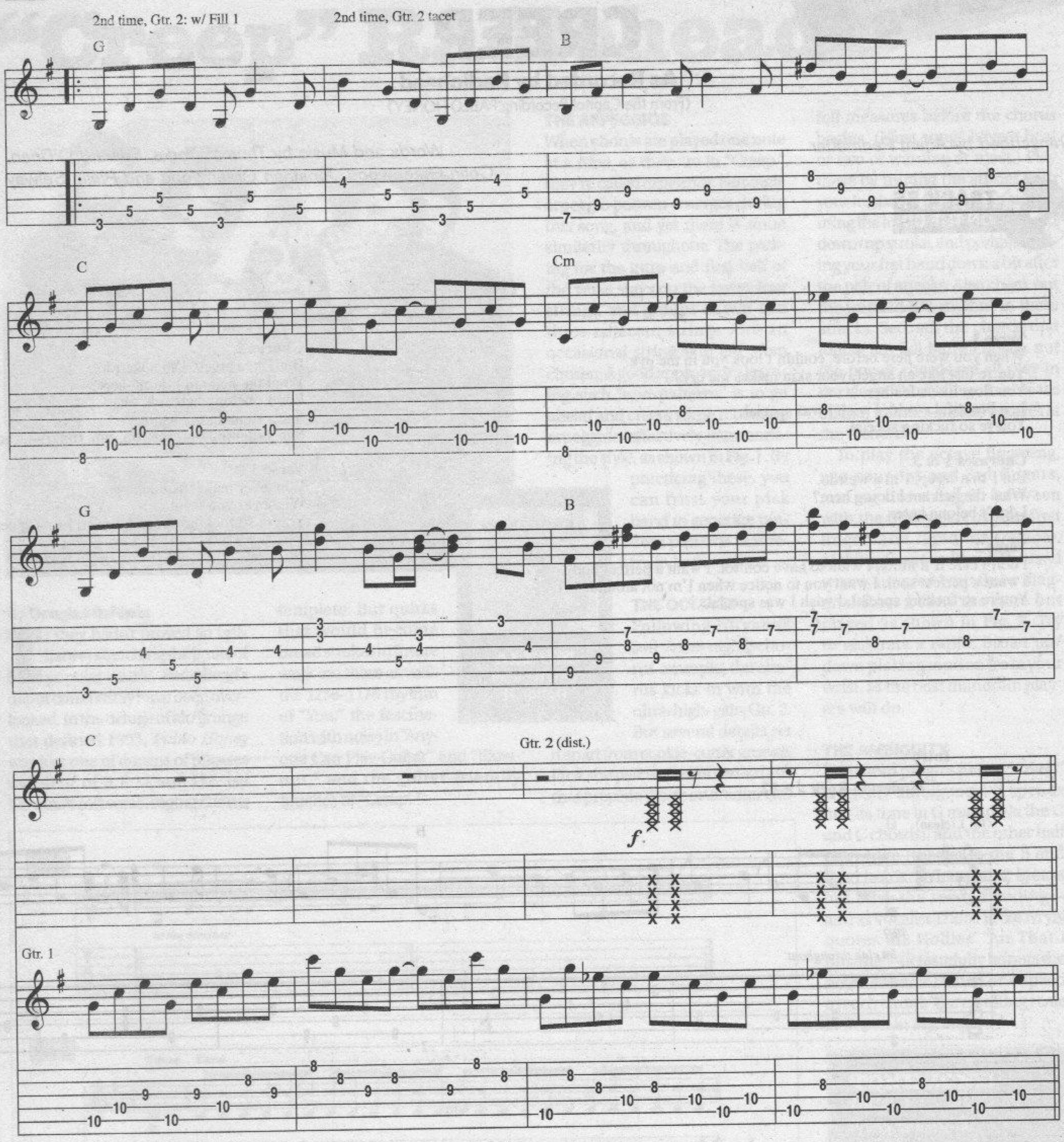
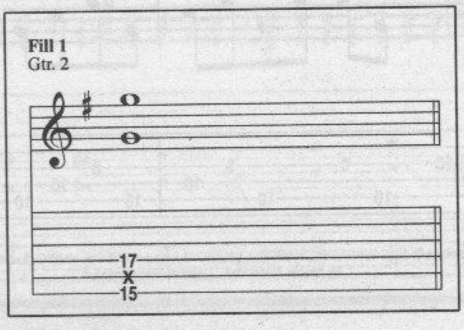
Creep

0:21 Verses 1 & 2





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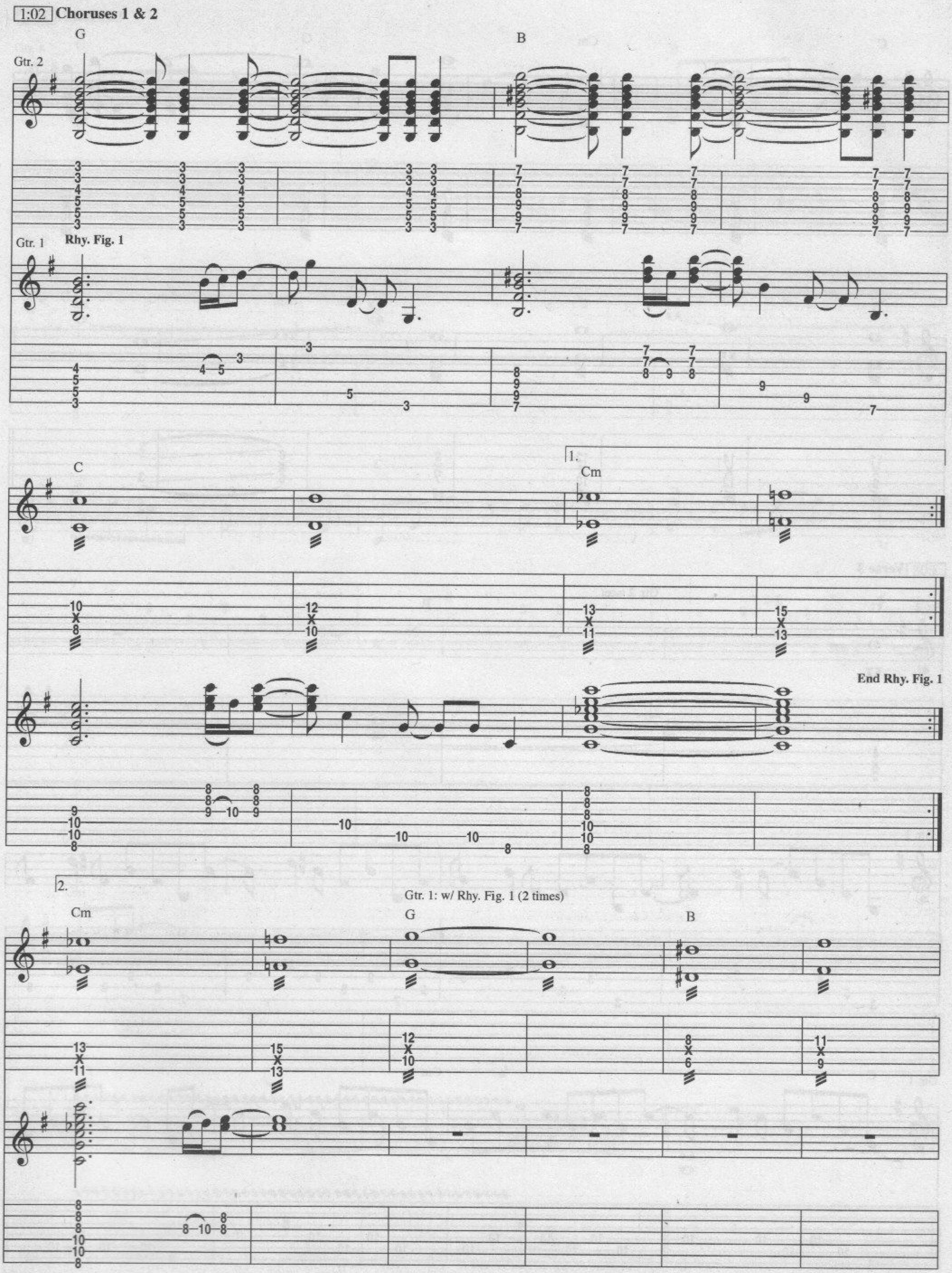

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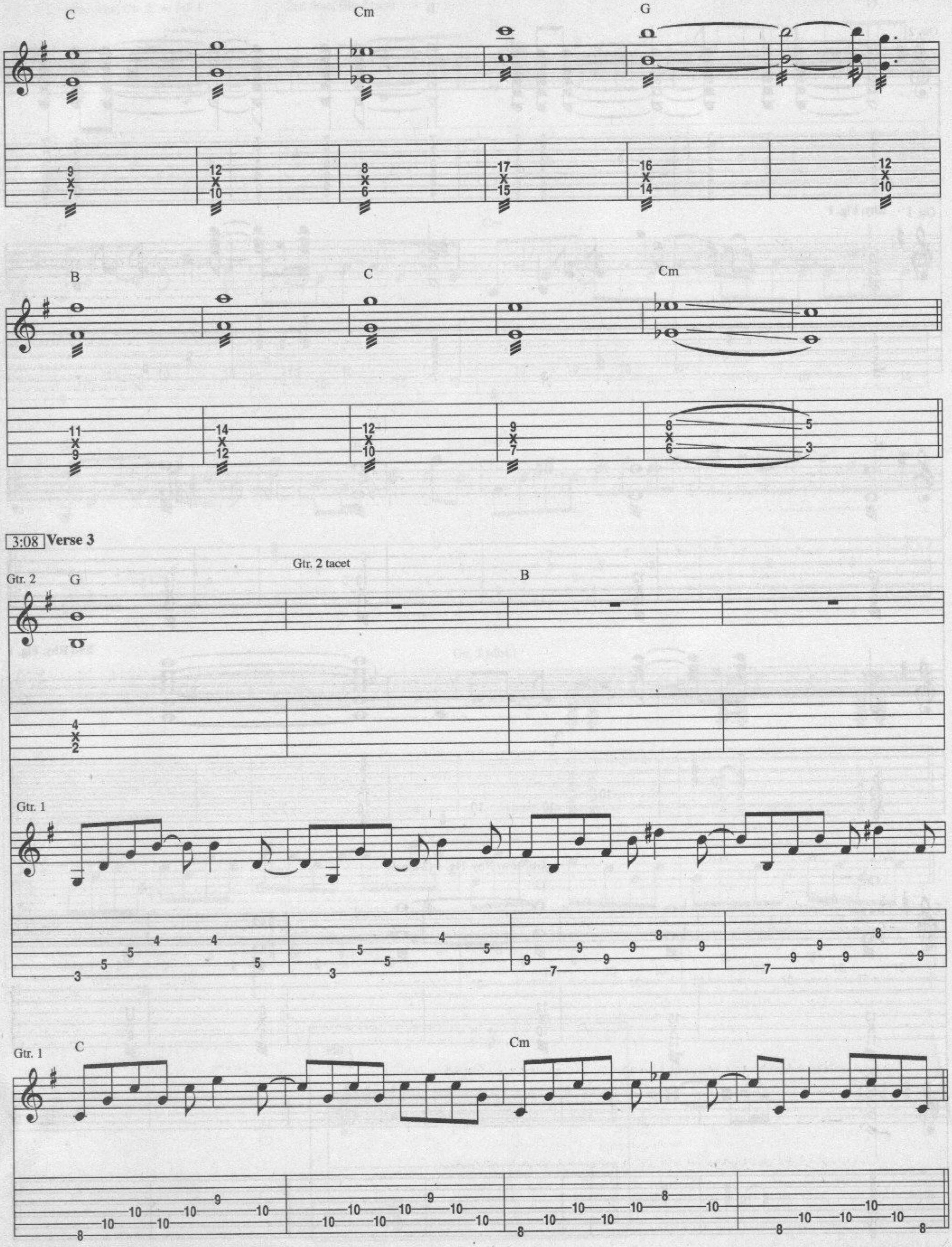
Creep



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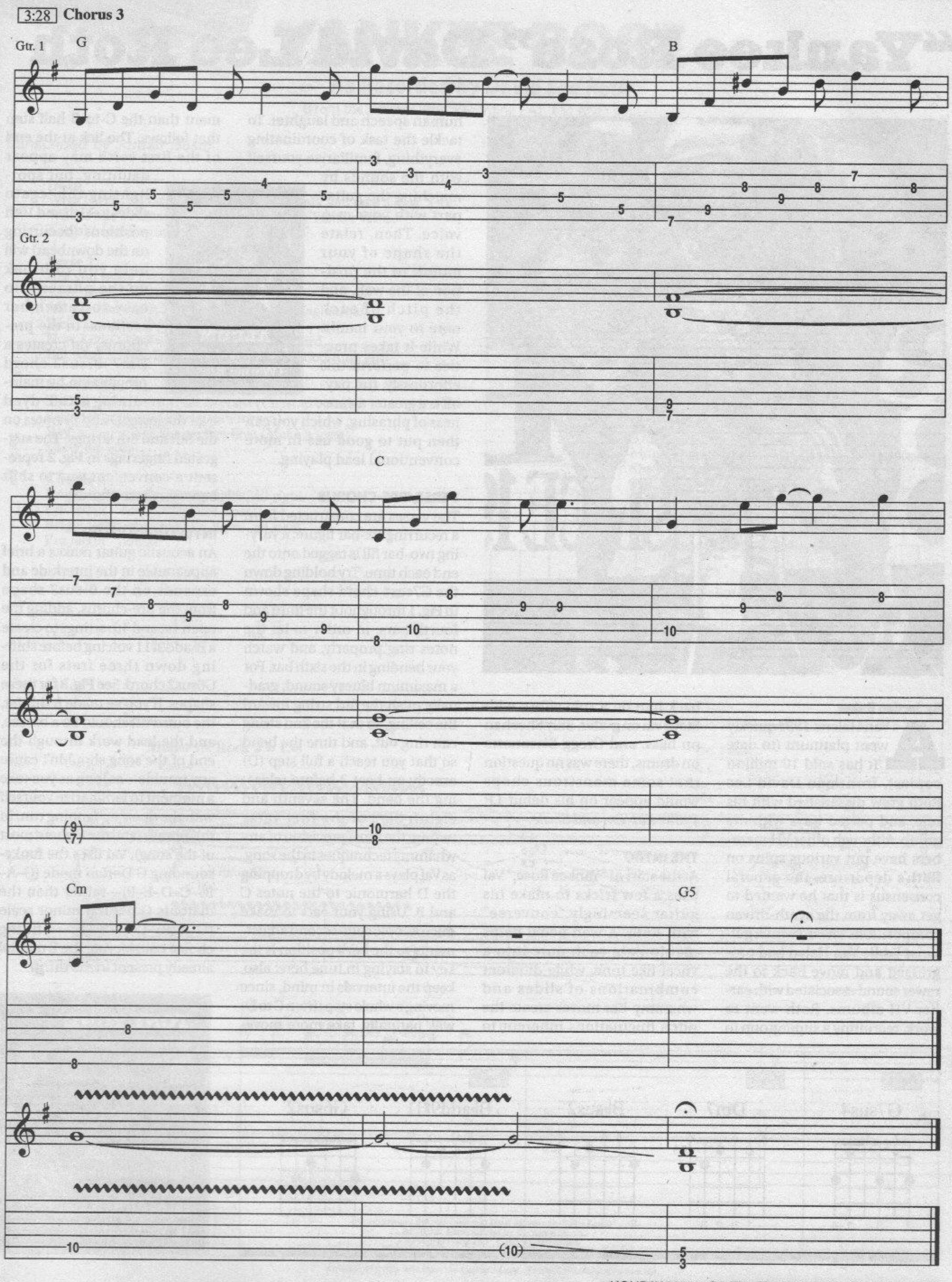
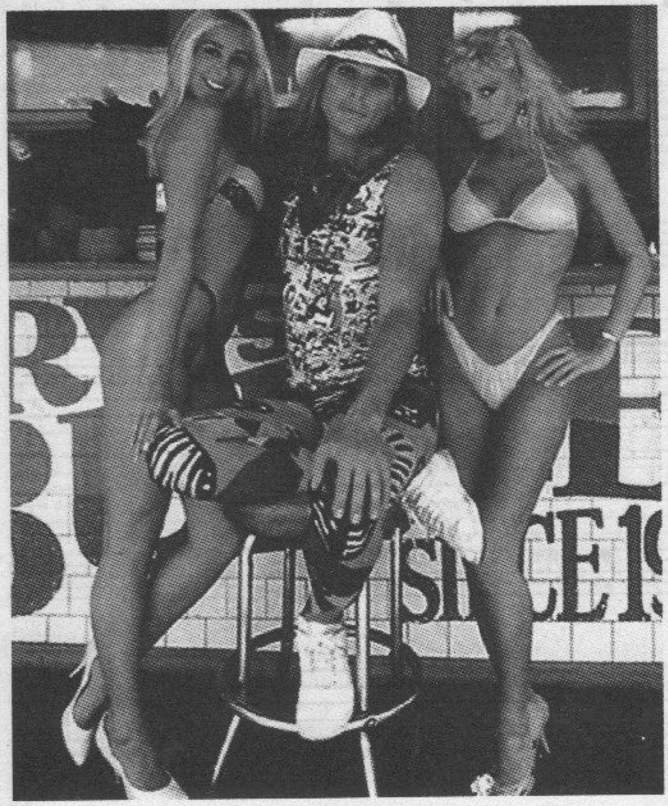


"Yankee Rose" David Lee Roth



WIREIMAGE.COM

By Jordan Baker

As Van Halen's *1984* quickly went platinum (to date it has sold 10 million copies), frontman David Lee Roth grew dissatisfied with his role, and parted ways with the group. Although other VH members have put various spins on Roth's departure, the general consensus is that he wanted to get away from the synth-driven compositions toward which guitarist Eddie Van Halen had progressed and move back to the rawer sound associated with earlier VH albums. Roth went to work, recruiting a supergroup to back him on a solo effort; with Steve Vai on guitar, Billy Sheehan on bass, and Gregg Bissonette on drums, there was no question that some monstrous chops would appear on his debut LP, 1986's *Eat 'Em and Smile.*

THE INTRO

At the start of "Yankee Rose," Vai uses a few tricks to make his guitar seemingly "converse" with Roth. A wah pedal helps manipulate each note into a vocal-like tone, while different combinations of slides and whammy-bar moves create the pitch fluctuations inherent to human speech and laughter. To tackle the task of coordinating everything, familiarize yourself with the sounds by matching the guitar part with your own voice. Then, relate the shape of your mouth to the position of the wah, and the pitch of each note to your hands. While it takes practice to perform this effortlessly, the payoff is a greater awareness of phrasing, which you can then put to good use in more conventional lead playing.

ALBUM
Eat 'Em and Smile
(Warner Bros.)

VERSE/PRE-CHORUS

The verses are constructed from a recurring six-bar figure; a varying two-bar fill is tagged onto the end each time. Try holding down the G7sus4 chord shape shown in **Fig. 1** throughout the third and fourth bars, in order to let the notes ring properly, and watch your bending in the sixth bar. For a maximum bluesy sound, gradually push the 3rd string toward the ceiling, so that the 2nd string can ring out, and time the bend so that you reach a full step (D) exactly on beat 3 before releasing the bend. The seventh and eighth bars of the first verse require the most precision of any whammy techniques in the song, as Vai plays a melody by dropping the D harmonic to the notes C and B. Using your ears to make microscopic split-second adjustments to the bar's position is the key to staying in tune here; also, keep the intervals in mind, since moving a whole step (from C to D) will, naturally, take more movement than the C-to-B half step that follows. The lick at the end of the first verse may appear daunting, but spotlighting the legato slides to 11th and 10th positions (occurring on the downbeat) will help you to break up the phrase into easy-to-remember sections. In the pre-chorus, Vai creates a Dm7–B♭sus2 chord progression by maintaining a C–F dyad over the lower D and B♭ notes on the 5th and 6th strings. The suggested fingerings in **Fig. 2** represent a convenient way to shift between these chords.

INTERLUDE/OUTRO

An acoustic guitar makes a brief appearance in the interlude and expands on the B♭sus2 shape from the pre-chorus, adding the open 1st and 4th strings to create a B♭add9♯11 voicing before shifting down three frets for the G6sus2 chord. See **Fig. 3** for these shapes. If you've made it this far, the outro riff should be a breeze, and the lead work through the end of the song shouldn't cause any trouble—as long as you take a moment to familiarize yourself with the opening tapping run. In this phrase (and throughout most of the song), Vai uses the funky-sounding G Dorian mode (G–A–B♭–C–D–E–F)—rather than the diatonic G natural minor scale (G–A–B♭–C–D–E♭–F)—a fitting choice considering the E natural already present in the riff.

TONE ZONE
GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 7
EQ: Bass/Mid/Treble: 7/7/6
GUITAR 2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 5/7/8
FX: Wah-wah, delay

Fig. 1

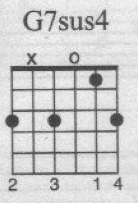


Fig. 2

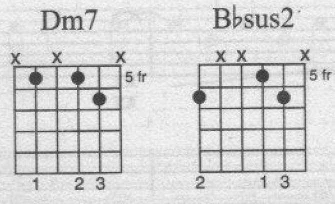
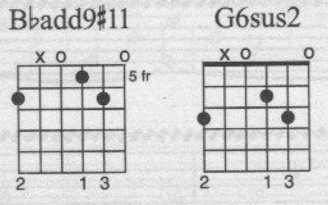
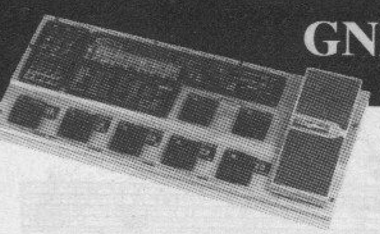


Fig. 3





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YANKEE ROSE

As Recorded by David Lee Roth

(From the Warner Bros. Recording EAT 'EM AND SMILE)

Transcribed by Jordan Baker

Words by David Lee Roth
Music by Steve Vai

Lyrics

Intro
What? Well, let me roll up onto the sidewalk and take a look, yes.
Whoa! She's beautiful! I'm talkin' about a Yankee Rose.
And she looks wild, wild, wild, wild!

Verse 1
Are you ready for the new sensation?
Well, here's a shot heard round the world.
All you backroom boys salute when her flag unfolds.
Well, guess who's back in circulation?
Now I don't know what you may have heard,
But what I need right now's the original good-time girl.

Pre-Chorus
She's a vision form coast to coast (Coast to coast),
Sea to shining sea (Sea to shining sea).
Hey, sister, you're the perfect host (Make a toast),
Show me your...

Chorus 1
Bright lights and your city lights, all right.
I'm talkin' 'bout the Yankee Rose.
Bright lights and your city lights, all right.
I'm talkin' 'bout it.

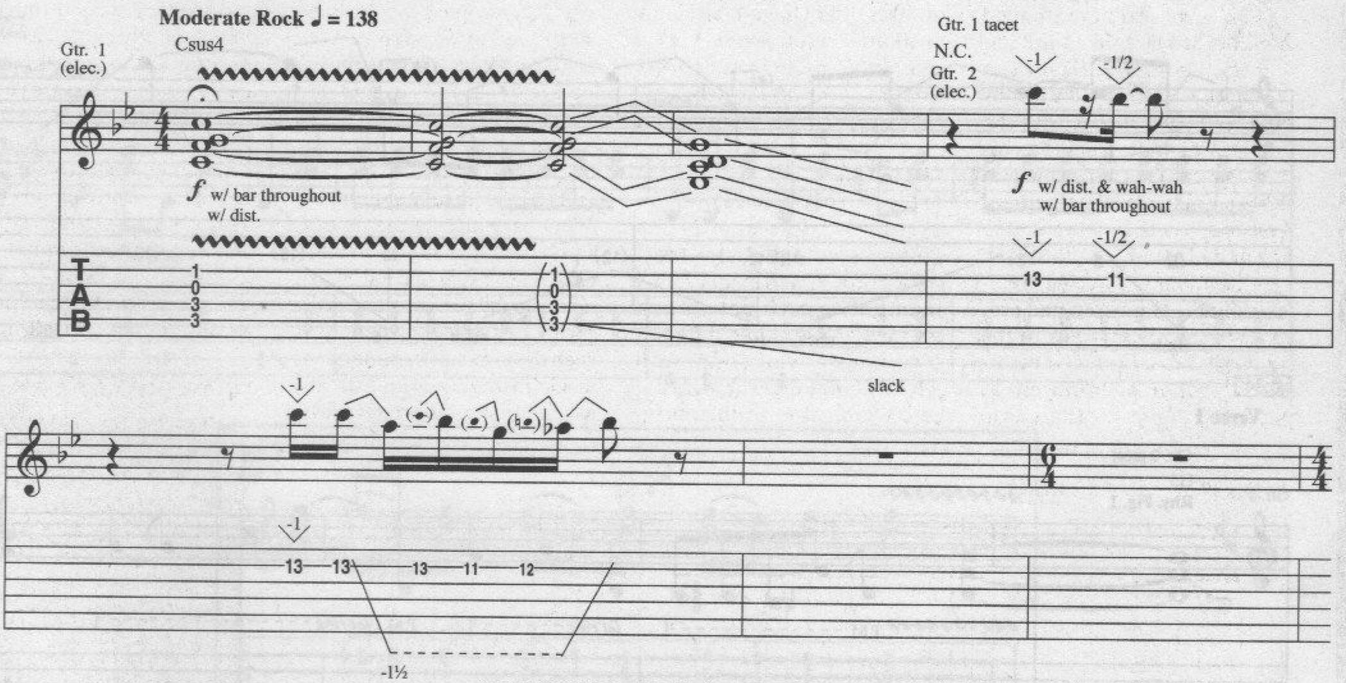
Verse 2
When she walks, watch the sparks go flyin'.
Firecrackin' on the 4th of July.
No sad songs tonight, something's in the air.
You can feel it, can't ya?
A real state of independence,
So pretty when her rockets glare.
Still provin' any night that her flag's still there.

Chorus 2
Bright lights and your city lights, all right.
I'm talkin' 'bout the Yankee Rose.
Bright lights and your city lights, all right.
I'm in love with the Yankee Rose.

Bridge
Ah, she's beatiful, alright.
Mmm, nothin' like her in the whole world. Yeah!
She's right on time, I'm on the case.
Pick up the phone, no time to waste.
She got the beat, and there's a little bit comin' your way.
Ah, raise 'em up there. Let's see who salutes, baby.
Little bit, little bit, little bit higher.
Here's the national anthem here.

Outro
I wanna get a little bit of apple pie, man.
Bright lights, city lights.
Bright lights, city lights.
Bright lights, city lights.

Intro



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"Yankee Rose" and other songs from David Lee Roth's *Eat 'Em and Smile* now available in a new folio from Hal Leonard Corp. (Product #HL00690685-$19.95).

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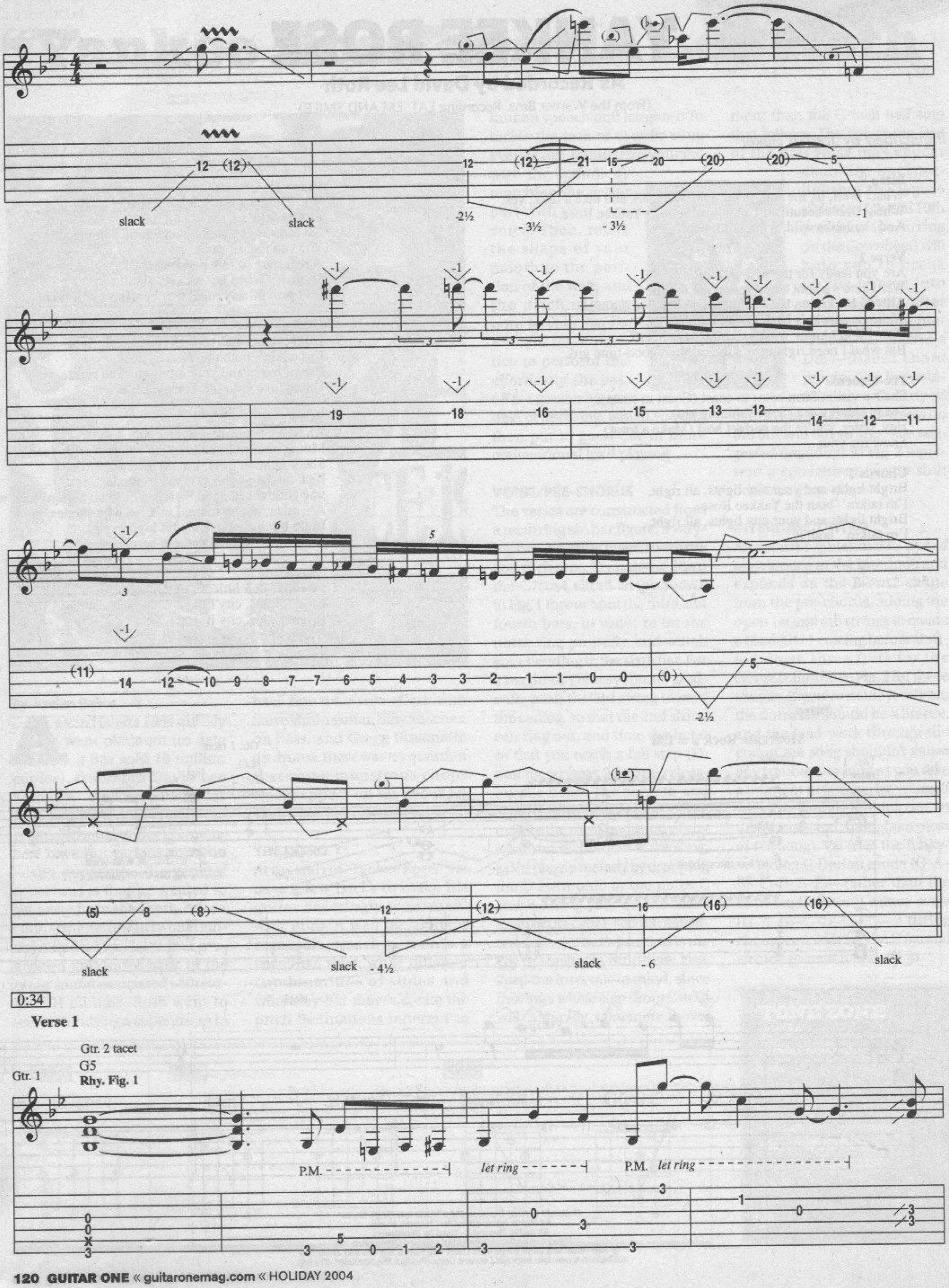

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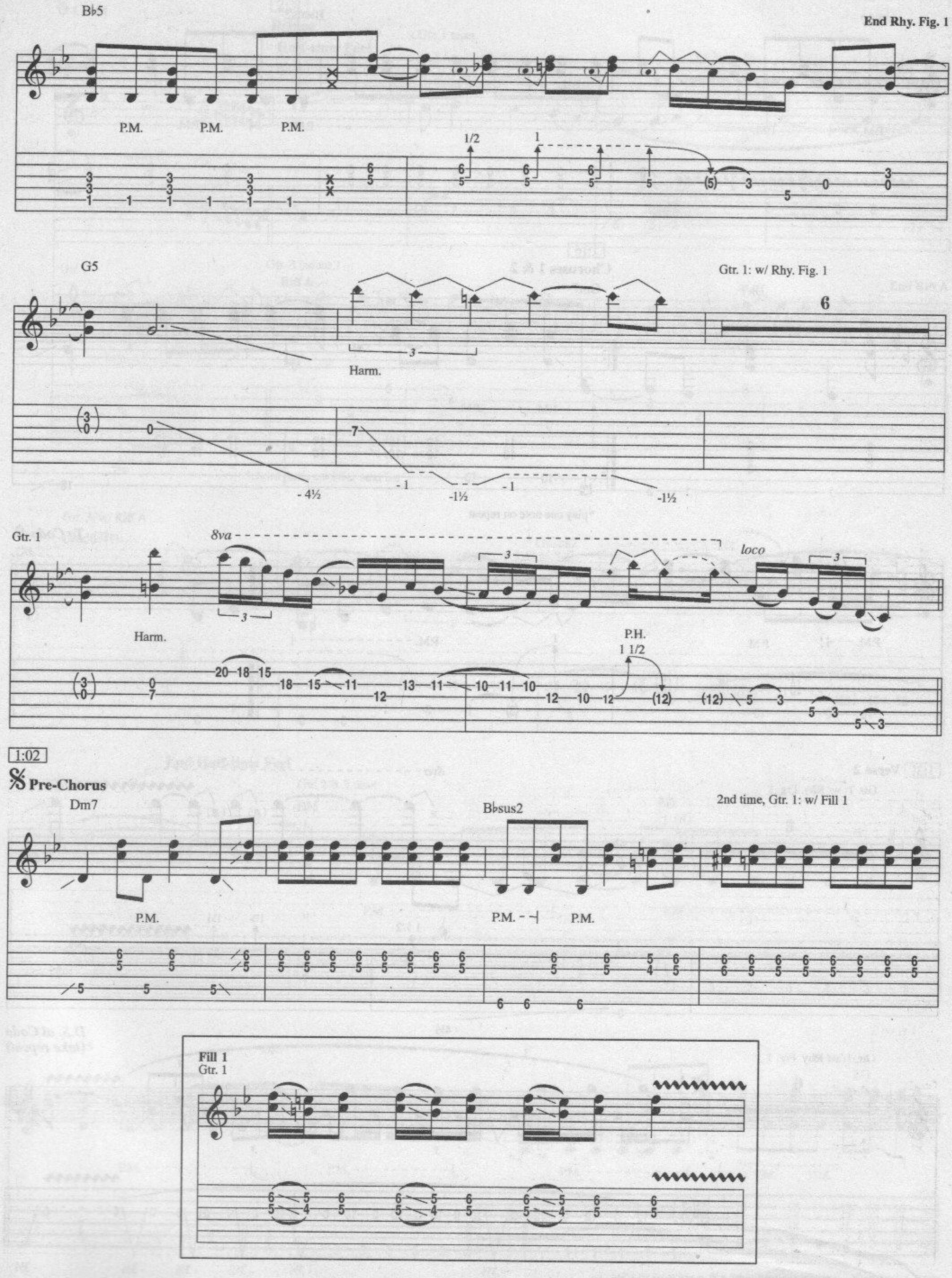
Yankee Rose



Yankee Rose

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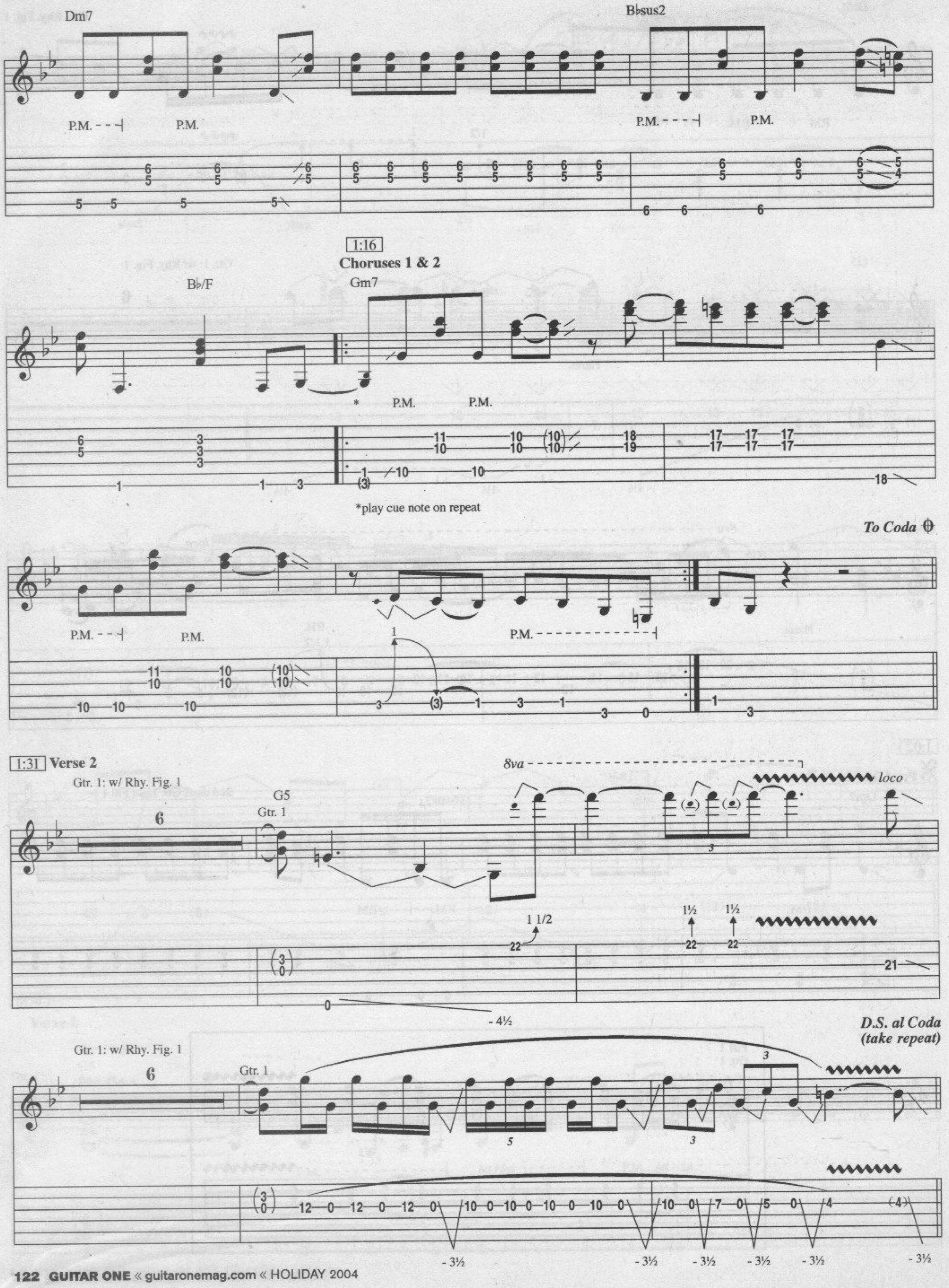

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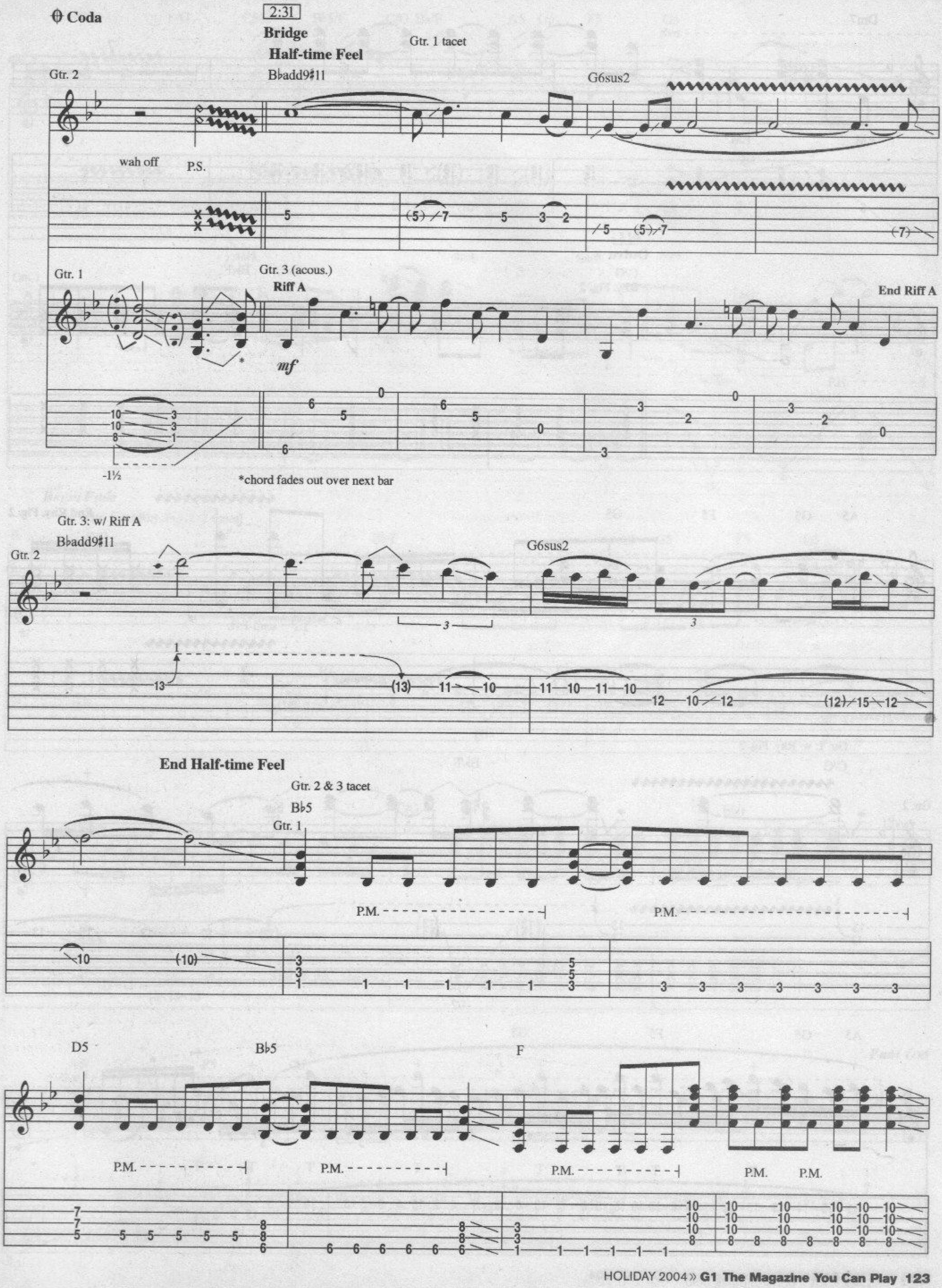

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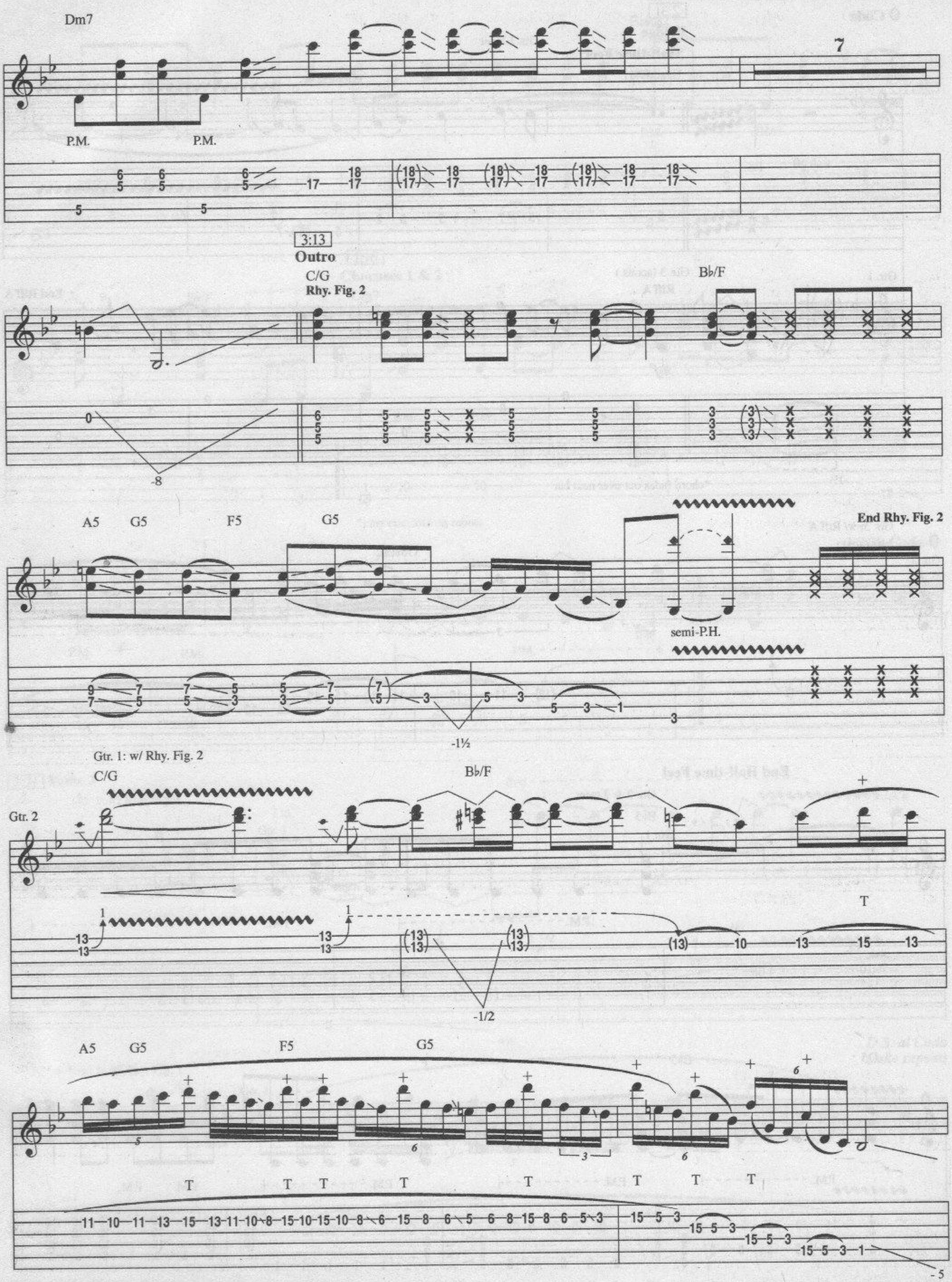
Yankee Rose



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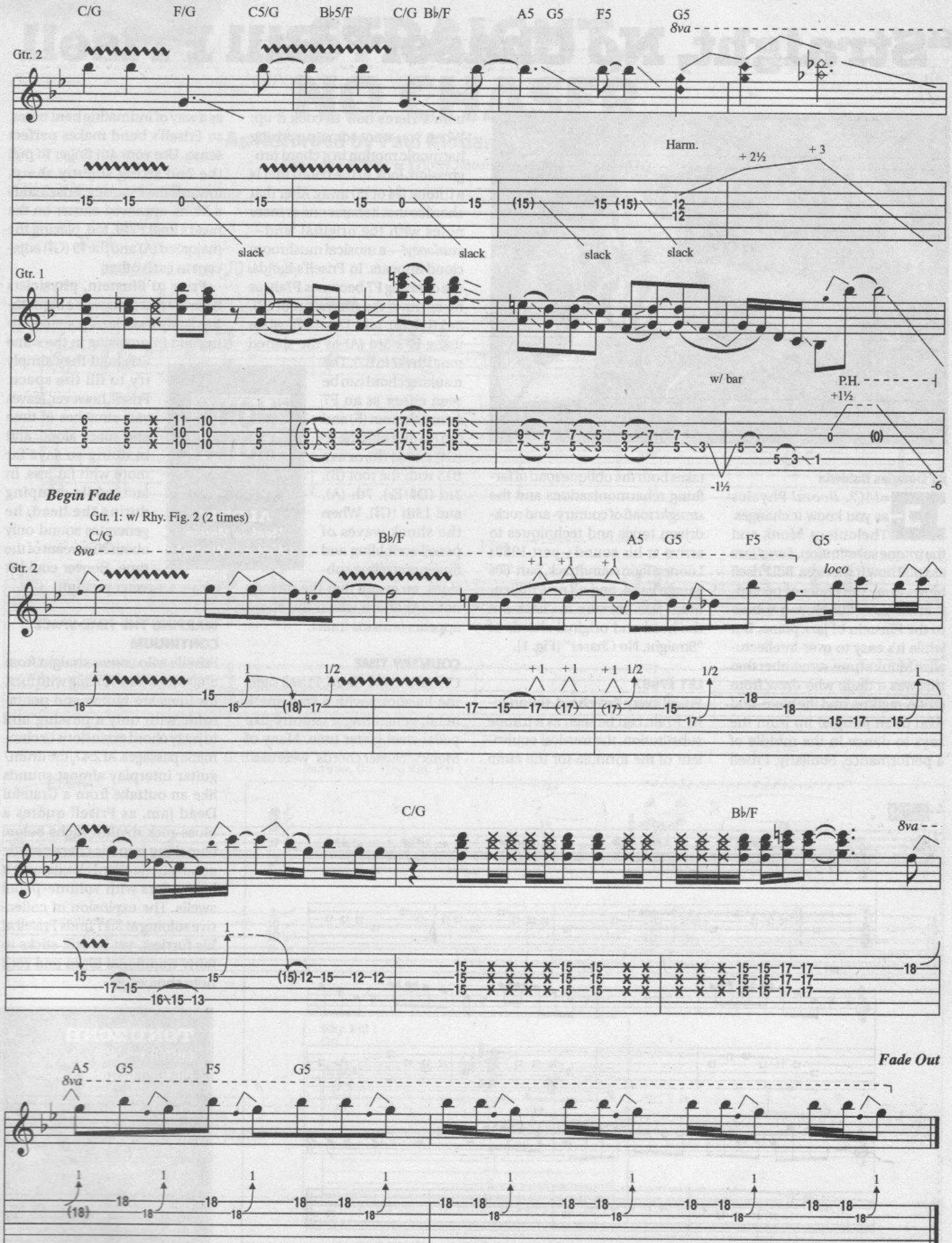


"Straight, No Chaser" Bill Frisell

By Douglas Baldwin

E=MC². *Boom!* Physics as you know it changes. Thelonious Monk and the tritone substitution. *Bang!* Jazz as you know it changes. Bill Frisell blows away the doors of perception on this Paul Motian tribute to the Einstein of jazz piano. But while it's easy to over-intellectualize Monk's tune, remember that this was a dude who drew from stride, ragtime, and the blues, and who often jumped up from the keys to dance in the middle of a performance. Similarly, Frisell takes both the oblique road of far-flung reharmonizations and the *straight* road of country- and rock-driven tones and techniques to arrive at his sound—part 1950s LooneyToon soundtrack, part '60s garage band, and *all* new millennium jazz. Be sure to check out the head and original chords of "Straight, No Chaser" [**Fig. 1**].

LET F7=B7

Frisell's very first chord, the angular F7alt, can be seen as a tritone substitution, the musical equivalent of the formula for the atom bomb. Here's how to cook it up: When you want some surprising harmonic motion in a chord progression, look to the chord that is a tritone (♯4 or ♭5) away. Alter that chord so that it shares one or more notes with the original, and—*kablooey!*—a musical mushroom cloud appears. In Frisell's hands, the opening F7 becomes F7alt, as he borrows the tritone's root (B), 3rd (D♯/E♭), and 13th (G♯), while using F7's 3rd (A) as the shared tone (the ♭7 in B7). The resulting chord can be seen either as an F7 minus the root (F) and 5th (C) and plus the ♯9 (G♯) and ♯4 (B), or as a B13 with the root (B), 3rd (D♯/E♭), 7th (A), and 13th (G♯). When the shock waves of pencil scribbling and finger pretzeling subsides, be aware that the melody note (A) above which the chord appears remains intact.

ALBUM
Monk in Motian
(Winter & Winter)

COUNTRY TIME

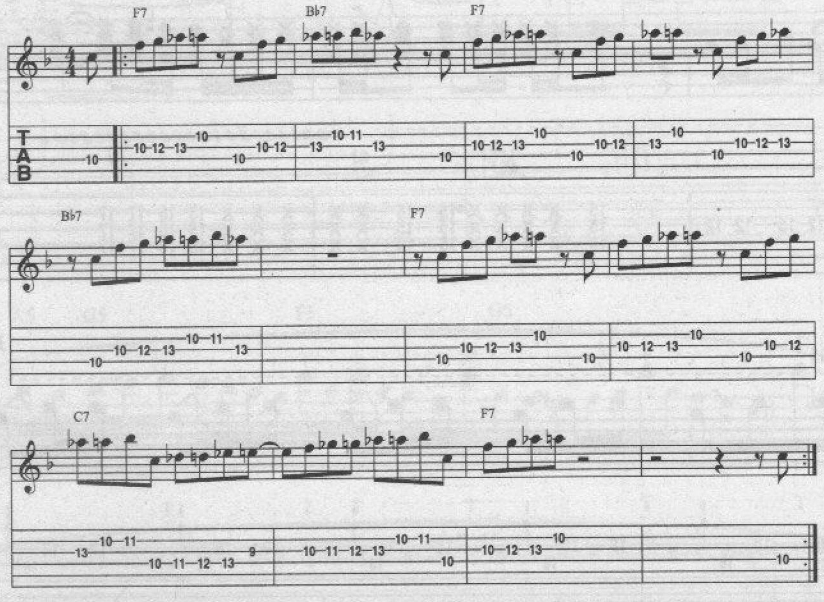
On the second chord, Frisell signs the harmony with a trademark bend, generating a country-like pedal-steel guitar tone. Many of Monk's "cluster chords" were used as a way of intimating bent notes, so Frisell's bend makes perfect sense. Use your 4th finger to pull the 2nd string slightly sharp, towards the 1st string. Frisell adds a Monk-approved cluster on the head's final F7♯9, too, placing the major 3rd (A) and the ♯9 (G♯) adjacent to each other.

Prior to Einstein, physicists believed that space was a big nothing. Sadly, most jazzers see comping and improvising in the same way, and they simply try to fill the space. Frisell, however, leaves vast stretches of time and space alone, and in doing so says far more with far less. In fact, while comping during the head, he generates sound only about 30 percent of the time. Hoover couldn't create a sweeter vacuum.

WARPING THE TIME-SPACE CONTINUUM

Frisell's solo comes straight from a '60s-rock jam. Aflame with fuzz, his lines are bluesy and pentatonic with only a passing nod to jazzy chord extensions or chromatic passages. At 2:47, the drum/guitar interplay almost sounds like an outtake from a Grateful Dead jam, as Frisell quotes a blues-rock rhythm cliché before launching into his characteristic atmospheric chord clouds, which he renders with volume-pedal swells. The explosion of collective soloing at 3:17 finds Frisell at his furriest, yet he still sticks to fairly traditional blues and rock note choices.

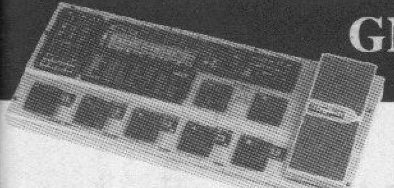
Fig. 1



TONE ZONE

GUITAR 1: Solidbody
PICKUP/POSITION: Single-coil/bridge
GAIN: 5
EQ: Bass/Mid/Treble: 5/5/8
FX: Fuzzbox distortion, volume pedal, digital delay set at 120ms with low feedback

MICHAEL WILSON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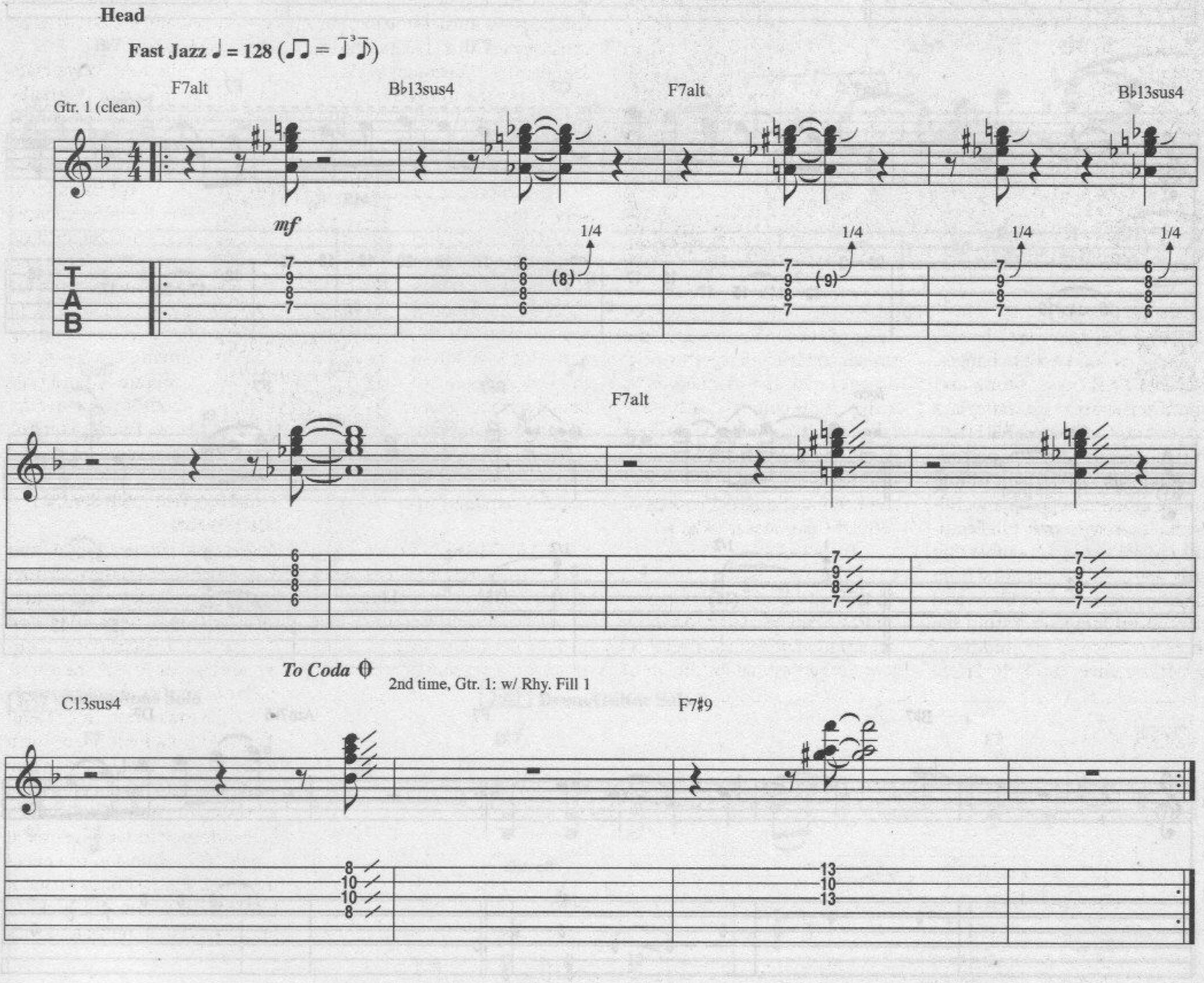
STRAIGHT, NO CHASER

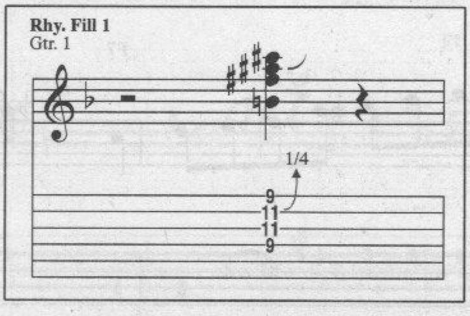
As Recorded by Paul Motian (featuring Bill Frisell)

(From the Winter & Winter Recording MONK IN MOTIAN)

Transcribed by Adam Perlmutter

By Thelonious Monk





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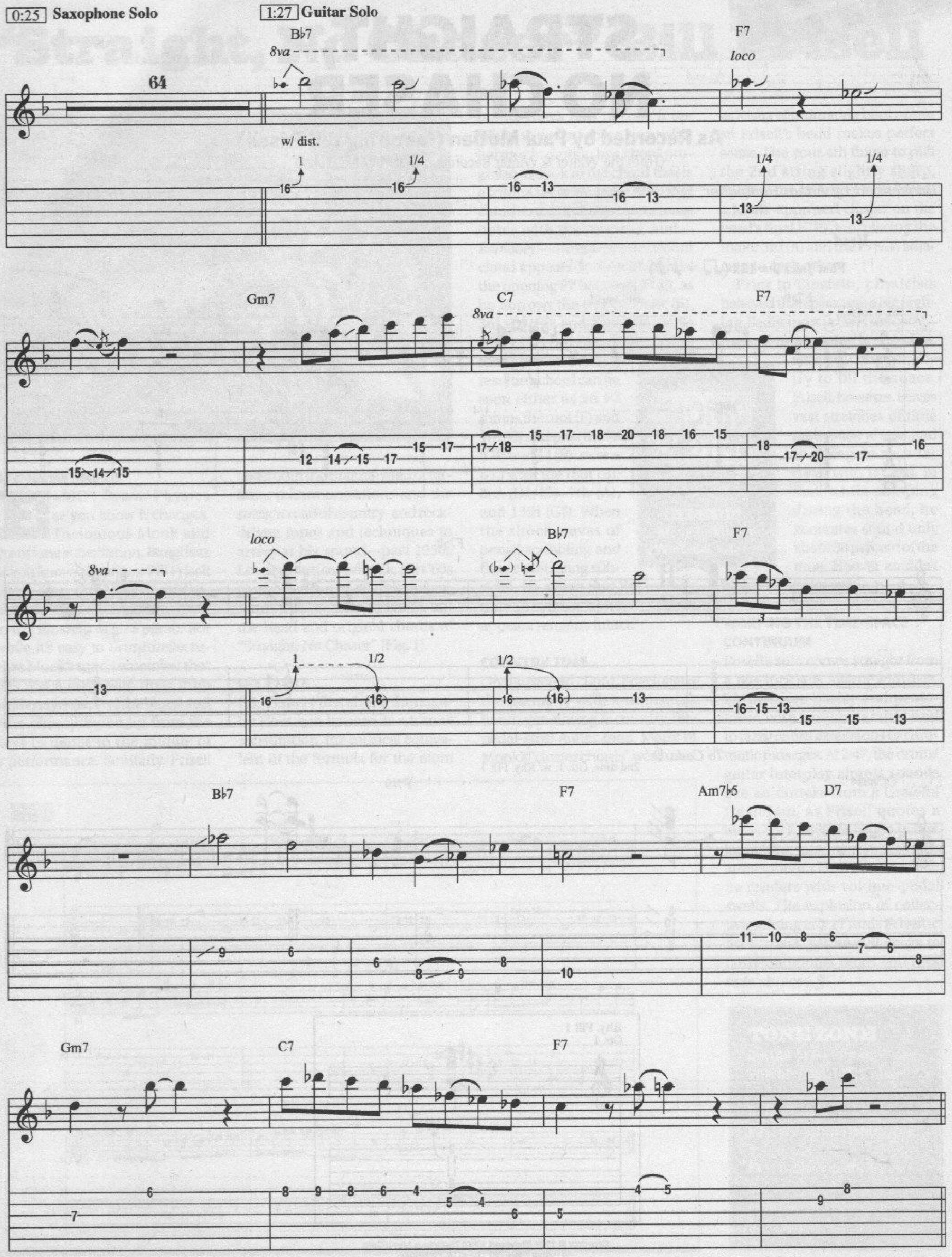
Straight, No Chaser



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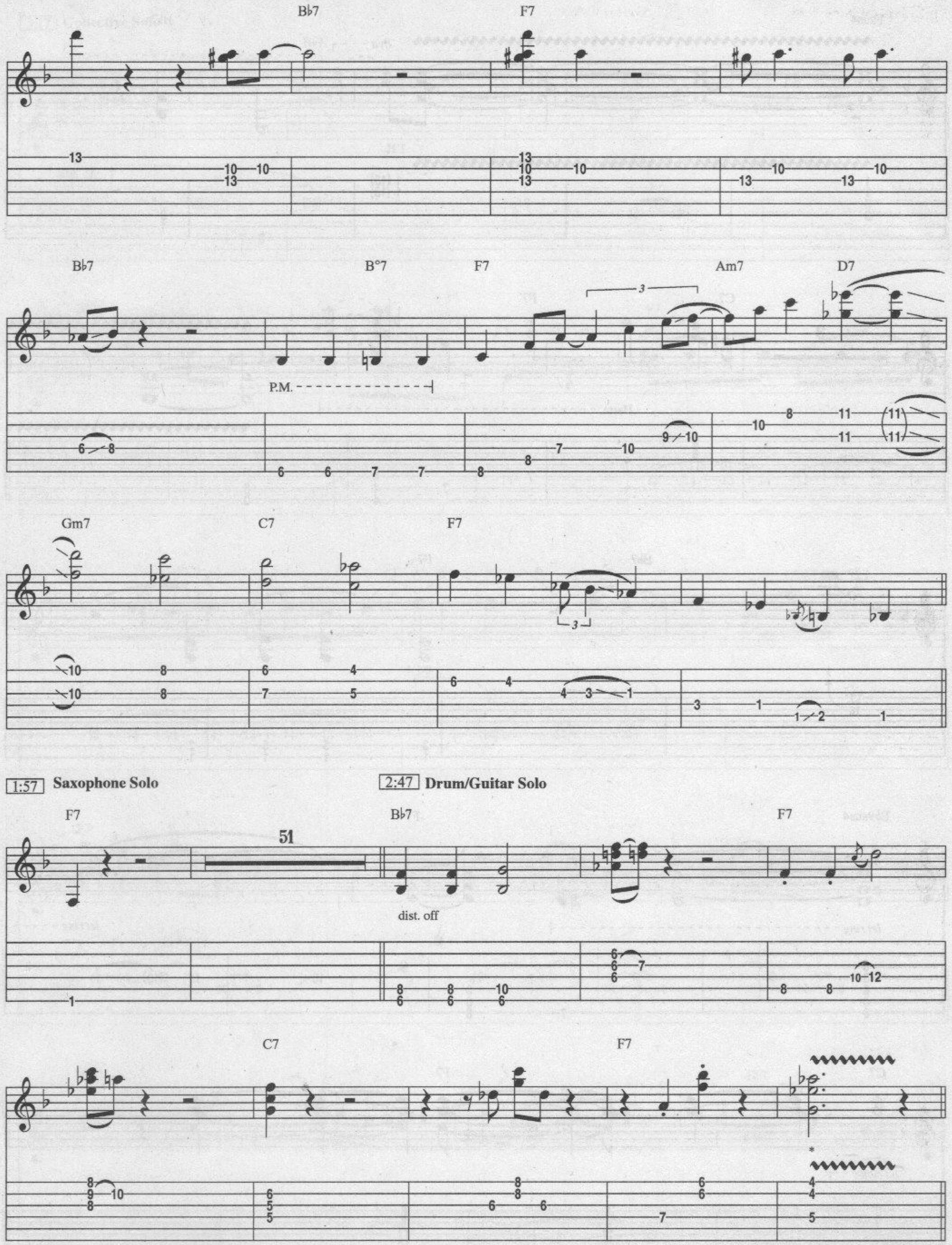
Straight, No Chaser



*vibrato w/ guitar's neck

Straight, No Chaser

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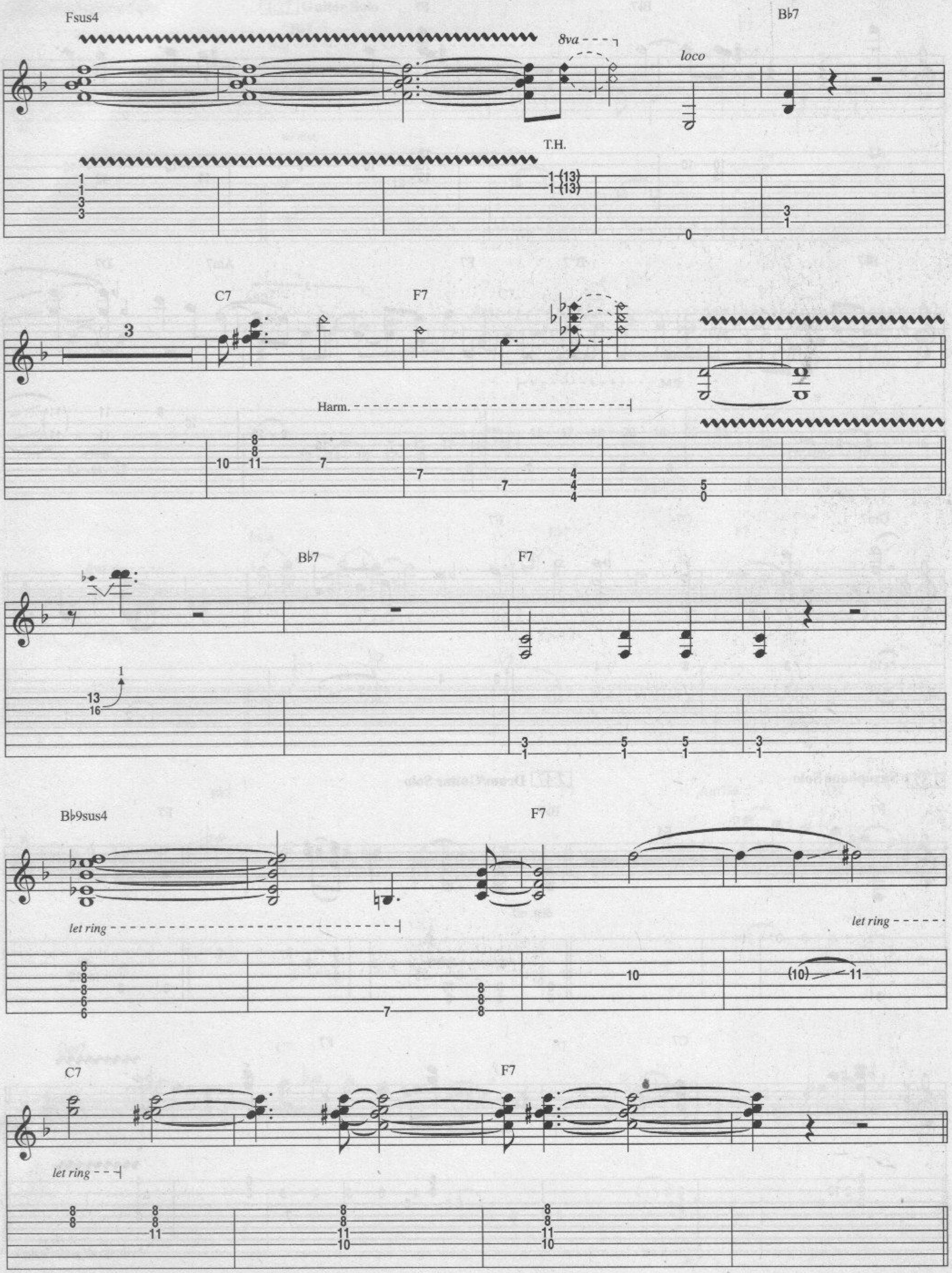

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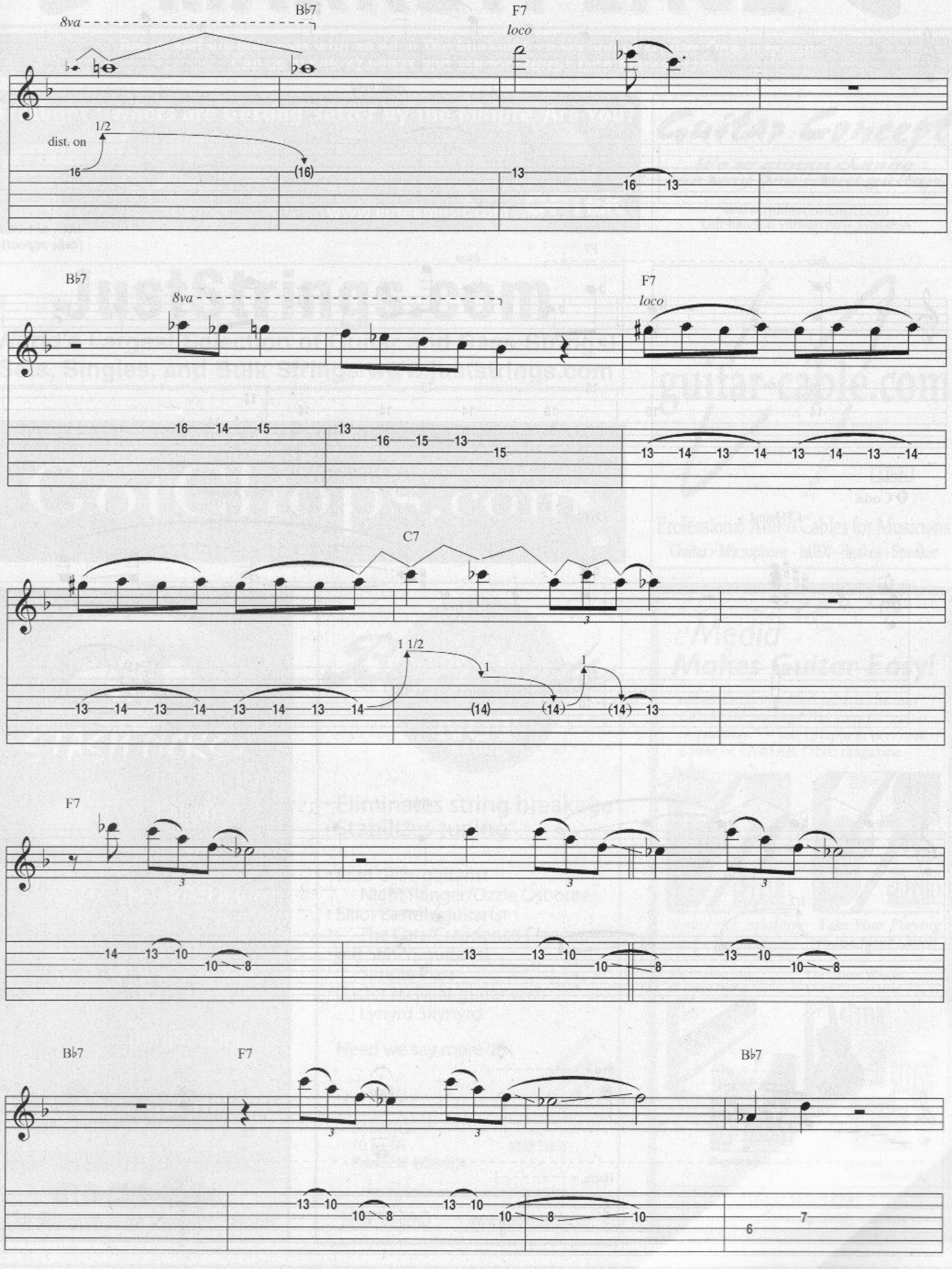
3:17 Collective Solo



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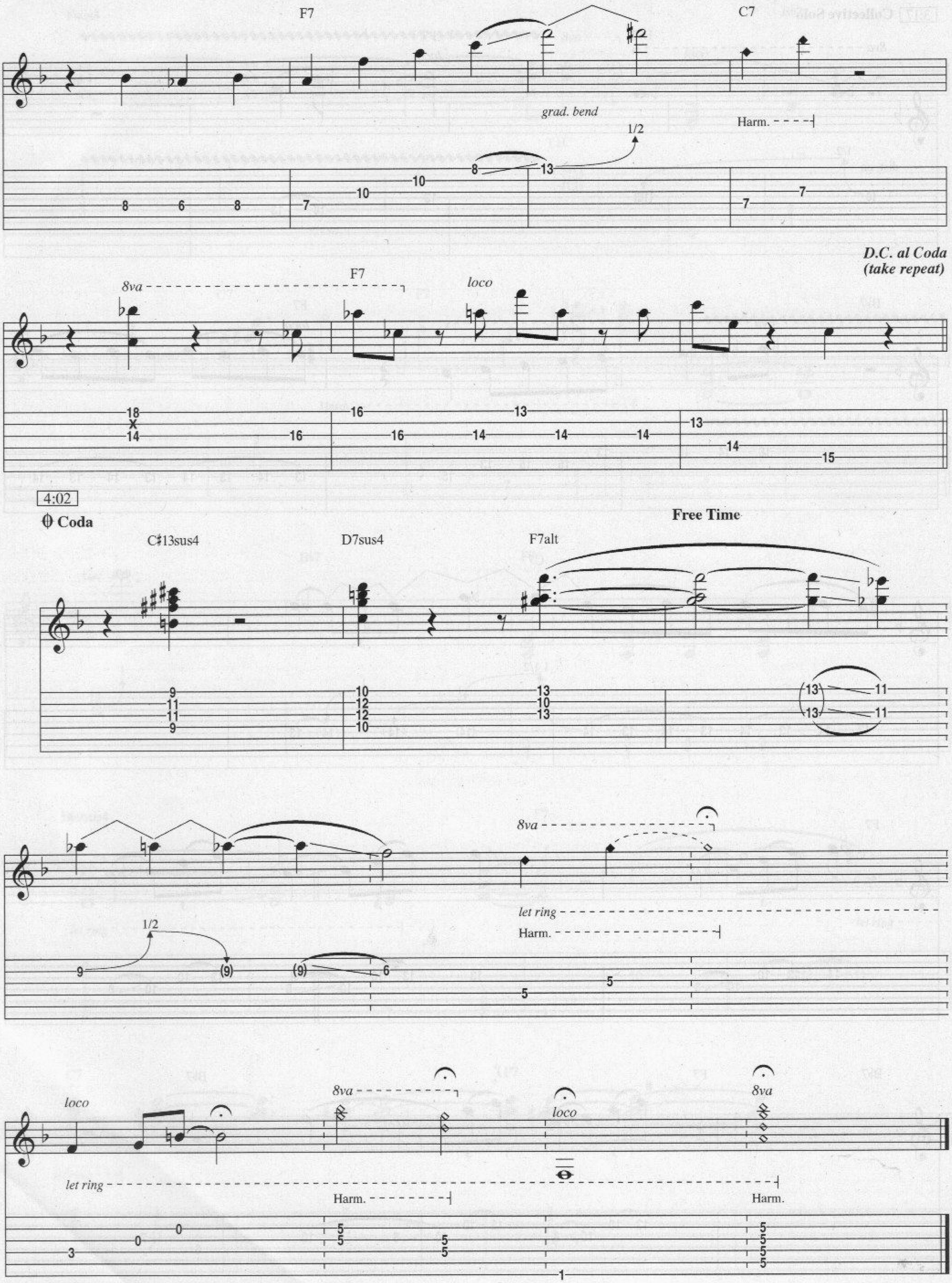
Straight, No Chaser